

# *The* School Musician

BAND AND ORCHESTRA



H. Foster

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# The School Musician

BAND AND ORCHESTRA

Robert L. Shepherd, Editor  
**EXECUTIVE and EDITORIAL OFFICES**  
Room 1710, 75 East Wacker Drive, Chicago, Illinois  
*Phone, State 0618, all departments*

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# The Little Music Master's Classroom

February! What an eventful month—chock-full of memorable dates which can not be forgotten: birthdays of Washington and Lincoln; St. Valentine with his lovable traits and seccuries; and Sir Ground-Hog, the popularly accepted barometer for coming weeks; and, too—far the most important to all of us—we know the results of our mid-year exams. THE LITTLE MUSIC MASTER hopes none of his pupils were disappointed, but if you were he knows one failure will not down you, but merely act as added stimulus to buckle down to real hard work during this semester.

And now for the Classroom's February lesson. Hasn't our study thus far in the development of music been interesting and instructive? We are progressing to a point where we realize more clearly just how music activities of Ye Olden Tyme influenced our present-day music and after studying the lesson on page 30, the questions below will be easy to answer.

*Who is regarded as the founder of comic opera?*

*In what way did folk songs of the 14th to the 17th century affect the music of the masters?*

What is the difference between a folk song and an art song?

Next month we learn about the various steps taken in the development of harmony and be sure you don't miss it!

This department is a  
regular feature of  
**The School Musician**  
Turn to page 39 NOW and  
Mail your Subscription

# Will You, Too, Be a Champion a Year From Now!



Lawrence Hanson, of Minneapolis, Minn., winner of national Saxophone Championship.



Charles Beene, with his Buescher Trumpet, won the Championship of the State of Texas.



Margaret Thorberg, Utah State Saxophone Contest winner.



Ellen May played her way to first place in the Pan Handle Festival.



Carl Spear won first honors in the school bass players' contest.



Harold Shipman, winner of Montana State Championship for Cornetists.

WHO would have suspected, a couple of years ago, that any one of the boys and girls whose pictures appear on this page, would today be honored with the title of Champion. Who would have thought that these youngsters possessed latent musical talent, which when properly developed, would carry them to city, state and even national prominence. They are just ordinary boys and girls of the average American type. A couple of years or so ago, many of them displayed no more musical ability than you—perhaps not as much. But they were given the opportunity and met with success.

There is no doubt that there are thousands of boys and girls in the United States who, if given the opportunity they are entitled to, would develop into musical geniuses. All it requires is "the will to do" and the opportunity to do it.

In saying "the will to do," we mean the desire—the ambition to really be somebody. To succeed and gain public favor. If you possess "the will to do" your parents, if properly approached, will have confidence in you and will provide the opportunity by giving you an instrument that will enable you to develop your talent quickly—they will place in your hands a Buescher True-Tone Instrument—THE MAKER OF CHAMPIONS.

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So we say: who knows, you may have latent musical talent that will develop another famous artist of the radio, phonograph or stage world. And remember, a few months from now, when your parents hear you play—perhaps in public—they would not give a thousand times the price of a Buescher True-Tone Instrument for the pleasure and feeling of pride they derive from it.

Tell mother and dad that you want to play in the school band and that you can learn more quickly with a Buescher True-Tone Instrument. Tell them they can get any Buescher Instrument on 6 days' trial, and can pay for it on easy monthly terms if they decide to buy it.

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John Lineberger, Shelby, N. C., winner Trumpet, Championship State of North Carolina, with his Buescher Trumpet.

Harriet Wyatt, Plummer, Ida., was awarded State Cornet Championship by Idaho Federation of Music Clubs.

Charles Rosner, winner of Saxophone Championship in the Chicago High School Contest, with his Buescher Saxophone.

Champion Trumpet Soloist—that is the title Clarence Mills, Blackwell, Okla., won with his Buescher Trumpet.



Howard A. Wessling, Fort Thomas, Ky., winner Cornet Contest, Kentucky H. S. Tournament, Lexington.



# The Editor's Page

## George Washington—1732-1799

Just how much music George Washington really knew seems to be a much disputed point. If we must trust his historic veracity we will credit a letter to Frances Hopkinson in which he wrote, "I can neither sing nor raise a single note." Possibly this was but professional modesty.



He is reported by some to have played the flute, and at the old Mount Vernon home we may still see the music room with its instruments, including a collection of old "horns" reminiscent of Colonial days. Furthermore, there are pictures of our first President playing with the intensity of a virtuoso.

There seems, at least, to be no doubt that he was very fond of music, for he frequently attended music entertainments. And he thought enough of the art to present his daughter, Nellie Custis, with a harpsichord imported from London at a cost of one thousand dollars.

One evening, when the father of our country was visiting the delightfully quaint Salem Cottage in North Carolina (at what is now Winston Salem), the Moravian professors with their innate love for music naturally asked him to hear one of the charming young lady students play upon the spinet. General Washington listened with the greatest apparent interest, watching the girlish fingers fly over the ivory keys. When the music ended the professors waited breathlessly for his comment.

"Young lady," remarked the General casually, "I know of something that will remove all those warts from your lovely hands."

## Music! While You Wait

ENGLAND in the sixteenth and seventeenth centuries possessed some wonderful music composed by a number of highly gifted men. The story of her music of those days is, indeed, full of interest, not without its humours, and contains a good deal of encouraging suggestion for our own music-making.

In those days, too, it was the thing to play the viol, and to possess a chest of viols. Pepys owned one, and was able to play also the lute and the flageolet, as to which latter instrument he has told how, waiting in a tavern for a dish of poached eggs, he played his flageolet. If the records of the time are to be relied upon, in fact, much of the time that was on people's hands, and many recreation hours, were beguiled by music-making. For it was then that any man waiting his turn at the barber's, for example, could take down a lute, a viol, or a cither, from the wall, and regale himself and his fellows with a tune, and this was also the almost incredible age when music-books were served out after dinner and the family and their guests were all able to take their several parts in the singing of madrigals.

This was the day, too, when the old "Cryes of London" came into musical renown, for they were embodied in pieces composed by such famous men as Weelkes, Orlando Gibbons, and Richard Dering. Weelkes in one of his Fancies—a name given to a then popular form of instrumental music—employed the "Cryes" of the chimney-sweep, the bellows mender and the vendors of fruit, fish,

and vegetables. Richard Dering, in another Fancy, gives tunes from such unexpected sources as those of the tooth-drawer, and the seller of garlic, while it is not the least distinction of the Cryes that "Cherry Ripe" was originally one of these old street tunes.

## More Music, For Our Girls

WHILE the pronounced tendency of the times is to give young girls all freedom in the matter of studies, entertainments and sensational enjoyments, and to minimize parental control in the matter of home work and musical study, there is very strong reason why girls now should be held in their music study more firmly than ever before.

This is seen in the comparison of home conditions between now and thirty years ago. In former years, shortly after her marriage the young woman's time and strength were exhausted by her household duties. Today she can complete the same results with but a fraction of the expenditure of muscle and time. She now cooks, washes, irons, cleans, sweeps and sews by means of electricity. And until the family becomes large, she has more leisure at her disposal.

Thus arises the possibility for her to enjoy the results of her earlier musical study. She can carry it on to the extent of her real musical interest. Excellent concerts are brought to her room by the same electricity. She must select that which offers growth to her musical appreciation.

This difference in a woman's life has been made by the practical application of electricity. The woman of today, generally speaking, has far more leisure than her mother had. The question is, what will she do with it? To make this leisure more valuable to the woman of the future, it is due the girls of today that they be given the best musical training possible.

## If You Have a Good Radio

WE musical people must not shut our eyes—even ears!—to the facts concerning the unmistakable advance of broadcasting; broadcasting has altered almost everything, to some extent, and nothing more than the public outlook on things musical. If we listen-in to Continental talks from abroad on music and musical matters, the fundamental drift, no matter whether it is a Frenchman or a German, or an Icelander, is that we are developing a "world outlook" on all things, including music. We hear lectures on music from a German professor, and what does he talk about? He talks about the style of gramophone records now being produced in Japan! We turn our dials, and tune in to, say, Sorbonne, Paris, and what do we hear? We catch a learned French professor teaching his scholars how to appreciate the latest American jazz!

AN interesting decision touching the rights of American composers in the copyright question was recently made by Judge Woolsey. A certain music publishing firm going bankrupt, twenty-two members of the American Society of Composers sued to recapture the copyrights of their songs. The court ruled that the composers were entitled to this, as the concern had no right to assign the copyrights to another publisher nor to the receiver in bankruptcy.

Is there  
logic behind  
this writer's  
plea to

# Give the Girls a



*Our snappy  
Drum Major is  
Miss Pauline  
George.*

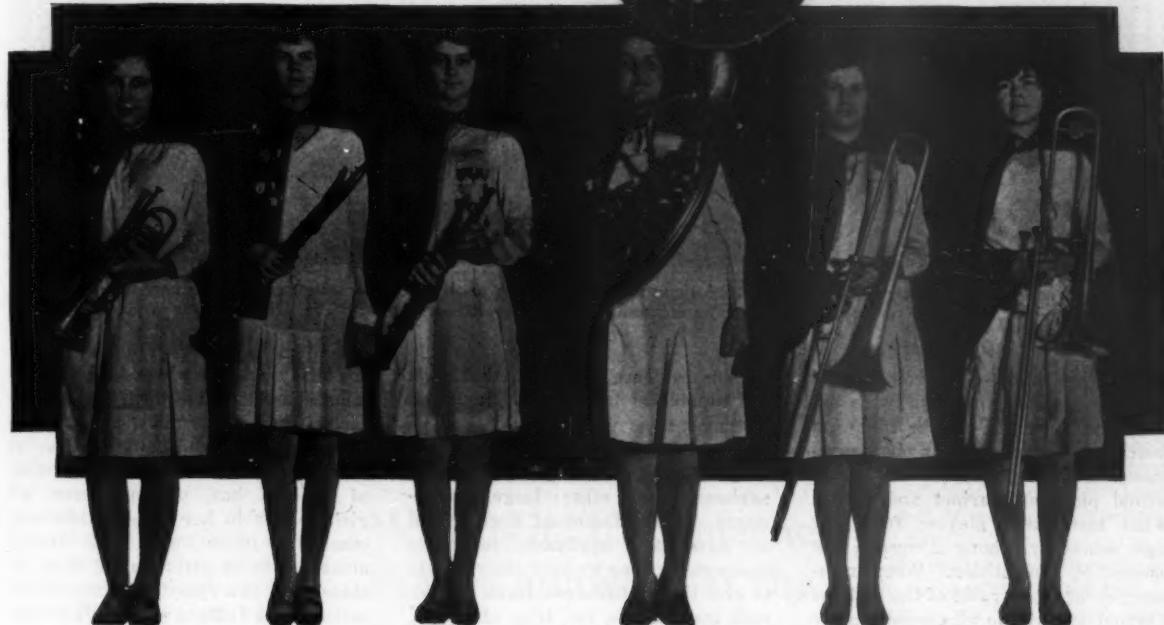
THROUGHOUT the ages, so custom decreed, it was the man's duty to assume the major activities of life while it was the woman's lot to sit in the grandstand and applaud his deeds. Perhaps this was nature's way of protecting the woman from many experiences which are suited to neither man nor woman. Possibly it was man's egotistical idea of his superiority. That

is a problem I do not intend to settle. The facts, however, are these: (1) Man has always been the one to experiment. Through these many years he has found that a great number of his experiments have proven both delightful and useful. (2) Modern civilization is slowly giving the woman an active part in many of these experiments. An illustration will serve to clarify my point. War,

By Adam P. Lesinsky

# Chance

*And they out-did the boys in a contest. Left to right they are: Myrtle Childs, Lenore Wilson, Gladys Hudson, Mary Wright, Evelyn Collett and Helen Black.*



education, art, music, drama, science, athletics, commerce, politics, and aviation were all once a man's job. Man experimented in these activities and found them useful and necessary. Modern civilization has opened the gateway leading into these fields in such a way as to give the woman an opportunity to step over the threshold into these various walks of life. While feminine emancipation has been but recent, many women have already distinguished themselves in these fields.

In the past decade the development of bands in the public schools has swept the United States so rapidly that it has been difficult for many schools to keep pace with the progress. At first the band was a boys' activity. In many schools, especially in the larger ones, it is still a boys' activity. Smaller schools through necessity find it expedient to use girls in the band. Many schools that have R. O. T. C. exclude girls from band work entirely. One prominent director of a high school band told me recently that he would not be bothered

with girls in his band. Another said that girls ruin the appearance of a band. Still a third remarked that girls do not learn wind instruments as well as boys. In discussing the problem of organizing girls' bands one of my director-friends who was contemplating such a project expressed himself to me as being doubtful whether or not he could find a sufficient number of girls who would be interested in playing Sousaphones and other large instruments.

The first of these directors perhaps still believes that playing in a band is a man's job. Whether a girl be a bother or not she is entitled to the same educational advantages as a boy. Now that instrumental music in the public schools is recognized by all progressive educators as a part of the regular curriculum and not an outside activity, there should be no discrimination made between boys and girls. Looking at it from the standpoint of a taxpayer, the father of a daughter is entitled to the same advantages for his child as is the father of a boy.

Now let us consider the second criticism. Does a girl really ruin the looks of a band? Who would be so unchivalrous as to say "yes"? A few girls, mixed in with a boys' band, will break the uniformity of the band, but uniformity is only a small item of a band. Educating the boy and girl musically is a school band's real excuse for being. If uniformity or good looks is desired it can be attained, too, without barring girls from taking part in band work. Large schools can organize an all-girls' band. Buy the members of such a band pretty uniforms and their appearance will even surpass that of the boys. In some smaller schools where girls and boys play in the same band I have observed that uniformity was maintained by the girls wearing the same kind of uniforms as the boys.

Our third criticism, namely, that girls can not learn to play wind instruments as well as boys, is without foundation. Having an all boys' band and an all girls' band in our high school I am in a position to speak from experience on this subject. Last



*If, gentle reader, there is any doubt in your mind about the fairer though weaker sex being able to master the brassies, just lend your ear to a single performance of this, the Hammond High School Girls' Band. W. H. Diercks is the director.*

year in our high school solo contest where boys and girls both were entered the girls won on the following instruments: first place on oboe, saxophone, trombone, and BB flat tuba; second place on clarinet and cornet. Wind instrument players from our high school symphony orchestra are selected by competition. When a vacancy occurs in any one of the sections a tryout is given to all candidates for the position. Boy or girl, the best player gets the place. Girls now hold the following important positions in the wood-wind and brass sections of the orchestra: first oboe, first clarinet, first trombone, and second cornet.

This is evidence, is it not, that girls are capable of learning to play wind instruments as well as boys?

To the last question I will say that there are girls who like to play Soubaphones and other large instruments. In the Hammond High School we have more applicants for these instruments than we have instruments to give them. Girls can learn to play such instruments, too. It is, of course, necessary to select girls who have the right qualifications for these instruments, but that is also true of the boys.

While some recognition has already been given to girls in school bands,

too many schools whose large enrollments would enable them to organize girls' bands do not allow girls to take part in band work at all. As far as I have been able to ascertain the state of Indiana has, perhaps, more all girls' bands in her schools than any other state in the union. Lake County alone has seven girls' bands. Most of these have full symphonic instrumentation. The Indiana School Band and Orchestra Association has recognized the importance of developing girls' bands by giving them a place in the state contest this year. In conclusion let me say: GIVE THE GIRLS A CHANCE—they are entitled to it.

## The Phonogenic Conductor

**I**N ENGLAND the future of the orchestra seems to be linked up with that of the wireless and the gramophone companies. Some sort of subsidy being necessary, and as our millionaires have other ideas for utilizing their surplus wealth, it is evident that the existence of adequate symphony orchestras depends upon their being utilized to play for broadcasting and recording. As this is apparently having a good, and not a bad influence upon concert-going, why worry? May we not wonder, though, whether this alliance will have any effect upon the nature and quality of orchestral playing?

The situation is this: The microphone is not quite the same as the human ear. It is at once more acute and less adaptable. It hears things which the ear doesn't hear, and, because it hears some things more acutely than the ear has been accustomed to hear them, the effect is sometimes different from that which we expect and which was intended by a composer, who wrote for the ear and not for the microphone. All listeners are alive to certain instances of this difference.

Consequently, the problem is this: Wireless and gramophone recorders are aware of these difficulties and

are endeavoring to overcome them, so that the wireless or gramophone listener may hear a piece of music as nearly as possible as he would hear it in a concert room. To get this effect there have to be modifications in the actual performance. Since—in the case of wireless—this actual performance may be given before an audience in a concert hall, it is evident that, because of these modifications, the more satisfactory the result is to the wireless listener the less satisfactory it will be to the concert listener. If, for example, the flutes and clarinets have to be kept down relatively to the

(Continued on page 40)

# Are We Becoming Musically Mute

By Kenneth S. Clark

HERE is no occasion for "viewing with alarm" the future of man-made music in America. One would think, from some of the words written or uttered on this subject, that personally performed music was in danger of being pulverized under the tread of machine-made music. It can scarcely ever become true that we shall be a nation of musical robots. Personal reaction to the stimulus of music is too much an inescapable human instinct for any such catastrophe to happen. Dr. Harry Emerson Fosdick made reference to the matter in a recent sermon in which he said: "I heard a musician the other day speaking about the possible fortunes of music in this new mechanical generation. He was not at all discouraged. He said the more mechanized our lives become the more music will come into its own. Hurried and harried and standardized and mechanized, men will turn to music, an oasis of refreshment, a wayside fountain where they may slake their thirst for beauty, a kind of house of God and a gate of heaven."

It is true, nevertheless, that many of our people show a leaning toward allowing a great part of their musical instinct to become atrophied from disuse. If certain of the present trends are not checked, we are likely to retrograde from the advanced position our country has taken with regard to forwarding the democratizing of music. Sigmund Spaeth has summed up that position in his phrase, "the common sense of music", by which he means that each of us has an instinct not only for hearing music but for performing it.

#### Get Into the Game

Unfortunately, the very desirable mechanical devices for our hearing of music have caused too many of us to

"let George do it" for us with regard to the performance of music. To that extent we are becoming a nation of "bleacherites", in music as in other forms of recreation. A certain degree of spectatorship in music is essential, as there must always be an audience for any performance. Such listening to music should increase and it is in-

assure for himself an adequately enriched life. The necessity for such life enrichment through music and the other arts is all the more evident in the face of the standardization which present conditions are imposing upon our existence. We see the same movies, hear the same broadcasts and wear the same clothes. Large groups of us now read the same books, chosen for us by persons older and wiser than we. Unless, therefore, the individual has some means of self-expression in which he can be himself, there is little to differentiate him from his neighbor. He might almost as well be a robot—a mechanical man.

We must not, however, blame the mechanistic conditions of modern life for all of these symptoms of "bleacheritis". In the America of today the exercising of the instinct for music is not as simple a matter as it was in oiden days when the shepherd played his pipe on the hillside. The American youth must have an environment conducive to music-making and, as music is not a game of solitaire, he must from time to time have an opportunity to perform music with his fellows. In other words, it is our present community life which is to blame for much of this thwarting of our musical instincts. We do not provide, in our daily routine, enough time for spontaneous music-making.

#### Build a Bridge From Youth

In that failure we are lacking in the typically American quality of efficiency. Here is the situation: The work we are accomplishing in school, in developing our musical aptitudes is not equaled by that done in any other country. Without chauvinism, we can justly say that in this field America leads the world. Nevertheless, we are all in danger of allowing much of

(Continued on page 44)

## "Bleacheritis"

**What is it? It is a plague that is gnawing at the heart of our American social life. In this article Mr. Clark recommends a cure for the disease, and signals an SOS to the school musician.**

creasing. However, it has not fully served its purpose unless in a large number of cases it leads to active participation in music. To the considerable proportion of our population which is afflicted with "bleacheritis" in music we should address this reminder: "There are times when you should come off the bleachers and get into the game."

This is not merely a figure of speech—it represents a serious law of nature. One can not but feel that the boy or girl who has no outlet for self-expression in the arts is failing to



# *The Unhappy Story of* **Franz Schubert** *Father of the Art Song*

If we could go high up in an airplane, away up over the world, we would find that music and the makers of music look very much like a landscape.

There are the flat spaces and val-

leys, where most of the people live. All of them like music, some of them play or sing, and a few of them even try to "make up" some music of their own, here and there.

Then there are the rolling hills.

They are the composers of music who write very pretty compositions that many people play and like. And there are the large mountains, all covered with evergreen, which tower high above the foothills. Still above these

## By EDITH RHEETS

are a few giant peaks that wear an eternal white crown of snow. They are the composers of music which has changed the whole course of music history.

Among the mightiest giants of them all, we will at once recognize Bach, Beethoven, Brahms, Wagner, and more than we can possibly name just now. However, widely as musicians differ in their opinions of many things, they all agree on this point: that Schubert was the greatest of song writers. Many composers have lived whose songs nearly equal his, but Franz Schubert was the first to put the best of himself into short songs, and he is, therefore, called "The Father of the Art Song."

The story of his life is short and sad. He was born in Vienna, Austria, the last day of January, 1797. His father was a poor school teacher, with nineteen children. Franz had such a good voice that he became the soprano of a fine choir where he was taught music by very good masters.

The other boys laughed at his old-fashioned, coarse gray clothing, his Harold Lloyd spectacles, and his bashful manner; but they did not laugh when he sang.

Later in his boyhood he became an enthusiastic member of the school orchestra and band, which daily

played the music of Haydn, Mozart, and Beethoven. One day Franz confided to one of the other boys that he, himself, had written many pieces, and would write more, but he could not afford to buy music paper.

Little Franz would have been very unhappy at the school if it had not been for his music. The masters of the school held with no such fripperies as well-warmed rooms and plenty of food. So Franz often got very hungry, and would write pitifully to his brothers to ask for a few pennies as an allowance with which to buy an apple or two.

When he was 16 he left the School for Imperial Choristers and became, like his father, a school teacher. How he hated the unspeakable dreariness of the daily round of arithmetic and the rudiments of the alphabet! But the harder his lot grew the more beautiful became his songs. The steady flow of melodies became a rushing torrent, so amazingly fast he wrote! Exquisite bits of poetry seemed to enter his mind not as words but as melodies, and he could write them down in a moment. He would get a volume of poems in his hands

*Schubert's "Erlking," fantastically expressed in the painting reproduced below, was written when he was but eighteen years old.*

and read the stanzas, seeing in a flash the best way to make them into songs.

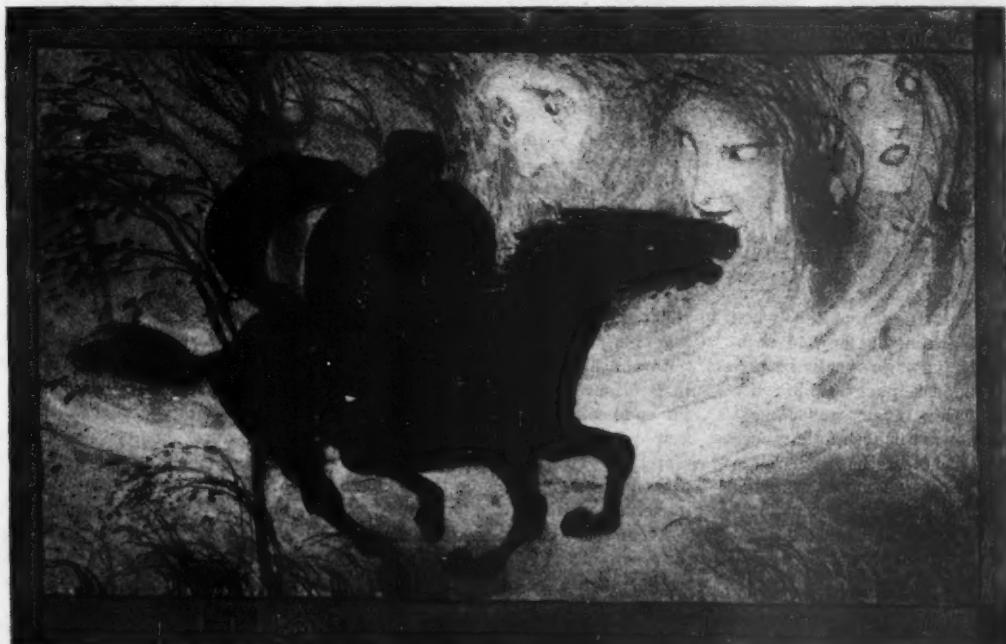
Once, while he was eating in a tavern, Schubert picked up a volume of Shakespeare that happened to lie on the table. He chanced to open the book to the lovely verse:

"Hard! Hark! the lark  
At Heaven's gate sings!"

The usual boisterous noise of the tavern, the laughter of his friends was all about him, but Schubert was not disturbed. Suddenly he exclaimed, "Oh, if I only had some music paper here! I have a melody for these beautiful lines!" A friend hastily pushed the menu card in front of him. He quickly drew a staff upon it—and then and there was written this divine melody that still lives in the hearts of men, that still brings us the youth and the genius of Schubert, though he, himself, has been gone a hundred years.

Schubert is known as one of the most fertile melodists of all time. He often wrote several compositions in one day. Once he wrote a cycle of twenty in one week. His great song, "The Erlking," was written at eighteen years of age. Sometimes he would play a version of it on a comb to amuse his friends.

He wrote so many songs that he sometimes forgot them. Once he was playing the piano for his friends, and remarked that one of the selections



Can any American boy or girl imagine going to school hungry and studying all day in a cold room? Such was the lot of our little Franz Schubert, and this (right) is the school which he attended. The masters, or teachers, as we would say, "held with no such fripperies" as well warmed rooms and plenty of food. So Franz often got very hungry and would write piteously to his brothers for a few pennies with which to buy an apple or two.



Schubert's little grand-nephew, Walter Schubert, who figured so prominently in the Schubert Centennial in Vienna in 1928.

was rather good, asking, "Who composed it?" He was surprised when his friends told him that he had written it himself just two weeks before.

But the saddest part of his life story is that his music was almost entirely unknown to the public where he lived. In all his life he never made over \$200 a year, and never owned a piano. He often said: "My music is the product of my genius and my poverty, and that which I have written in my greatest distress is what the world seems to like best."

Although we referred to Schubert as "The Father of the Art Song," he



"My music," wrote Schubert, "is the product of my genius and my poverty and that which I have written in my greatest distress is what the world seems to like best." Above, Schubert's birthplace in Vienna.

also wrote some of the loveliest instrumental music we ever hear—so full of youth, of rhythm, and of melodies that sing. Many people know and love his "Moment Muscale" and the "Marche Militaire." The "Symphony in B Minor"—his greatest instrumental composition—was left unfinished; and yet, had he written only this matchless fragment, he would have carved his name among those of the immortal writers of symphonies.

A symphony always has three or four separate divisions, called movements, just as a baseball game has several innings—we don't know why. Sometimes these movements seem like the chapters of a book. One may con-

tain stirring passages, with much action, while another may be pensive, and still another sparkling, light, and rhythmic, like a dance. These chapters (movements) of a symphony are given names which describe the musical content, and indicate the rate of speed (tempo), or the mood.

Because of the terms "allegro," "andante," "presto," and the like, are of foreign language, many people have never guessed that they are a simple speedometer, meaning "fast" or "slow," or some such thing.

The Schubert symphony which is called the "Unfinished" came by that name because it has but two move-

(Continued on page 47)

# Mendelssohn's Spring Song

## How to Play it

By Theodora Troendle

“—but spring is here,” wrote Mendelssohn to his former teacher, friend and colleague, Ignaz Moscheles, “and I have health, a piano and a couple sheets of music paper to scratch on—what more could mortal man desire?”

It was in a similar mood, probably, that he “scratched” off for posterity the famous “spring song” opus 62, No. 6, which is a piece so typical of the composer’s charm and limpid grace. “Where is the need of many words over such music? What avails it to try and analyze grace or weigh moonlight?” wrote Robert Schumann of Mendelssohn, and in this little piece are “grace,” “moonlight,” and the ecstasy of spring.

Many of you have probably heard orchestral arrangements of this charming little composition and if you have it should help you enormously to attain a correct conception of the required grace and delicacy. Most amateur performances on the piano are too heavy and flat-footed.

The chief technical difficulty lies in the harp-like accompaniments, which must be impeccably clear and even. I would suggest that you take them out and practice them separately, striving to obtain a true harp effect. Pull your hand off with a little snap of the wrist, just as a real harpist does, and you will be delighted with the result. At the same time, the beautiful flowing melody must not be broken into or interrupted. The legato fingering in my edition (Peters) is to be recommended for the melody must be sustained without any help from the pedal; the fingers must “sing” the melody unassisted.

In measure 35 notice the accent given to the left hand. This unexpected punctuation gives a charming effect. Commencing with measure 39, be careful not to lay undue emphasis on the last chord in the measure. The pulse should always fall on the main beats (unless the composer signifies



Theodora Troendle

to the contrary) never on the weak ones and—least of all—on the last note or chord of a measure unless, of course, some unusual effect is desired and the composer marks it in accordingly.

Notice, commencing with measure 58, how charmingly Mendelssohn introduces the seventh chord instead of the familiar tonic. The form is so simple and yet it is written with such consummate skill and ease.

“Love and admiration,” wrote Robert Schumann, “are the two feelings which Mendelssohn arouses always . . . He is like the magic picture—always some inches taller than one feels oneself to be.”

That inherent charm that is so conspicuous an attribute of the voluminous musical literature which Mendelssohn left to the world is the elusive “something” that the sincere student must endeavor to project into the compositions of this dearly beloved composer of the nineteenth century.

### Do Names Make Musicians?

By Otto H. Frederickson

Did you ever hear of an artist-musician, or virtuoso named “Jones,” “Brown,” “Smith”? No? Well, some persons think names make you or break you. The average layman conceives of an artist as an individual with long flowing hair, black, beady eyes, long, slim fingers, frail of form, and an unpronounceable name something like “Mischa Borovskine.”

“Names have nothing to do with their being musicians,” says the Pathfinder, showing that most of the players of the Philadelphia Symphony Orchestra had foreign names, “but this type of people have a large amount of patience which is so necessary for success in music.”

Now, which came first in the musician’s makeup, patience, or the name? The name did it not; wasn’t there a name ready to be bestowed upon him at birth.

Take the name Tschaikowsky, for example, now isn’t that a name requiring great patience on part of both owner and the one pronouncing it. How many times do you suppose this Russian needed to correct the pronouncer of his paternal name?

Don’t you suppose he cultivated a habit of patience? Wouldn’t that trait stay with him through life? But what would he do with that quality of patience?

Imagine Mr. Tschaikowsky entering business, opening up as a store-keeper. Enter first customer, selects his choice of article, and walks up to the proprietor pulling out a check-book. “What’s the name, please?”

“Make it out to I. Tschaikowsky.”

“Holy gosh! How do you spell it?”

Hearing for the thirteenth time that it isn’t spelled as it is pronounced, our friend customer becomes desperate, and pulling out a wad of bills, buys out the store-keeper.

“You stick to your music; with your patience and such a name, you’ll surely be a success,” says Jones to the baffled Tschaikowsky. “Furthermore, musicians aren’t bothered about checks.”

Turn Now to Page 39.

Send in  
Your Subscription  
to  
The School Musician

# Springfield Gets Her Stride

By Frances Chatburn  
Supervisor of Music

IT WAS just five years ago that the music department of the Springfield, Illinois schools launched upon a campaign for more instrumental music. In years preceding there had been small classes in violin, the high school band through the co-operation of the Rotary Club which gave approximately one thousand dollars, had been started and there were orchestras in two grade buildings, but the public had not been, to use the common term, "sold" the idea of instrumental instruction. Singing was all well enough. We must have entertainments, consequently we must have singing classes to furnish material for these entertainments, and that was as far as it went.

The first move was to vitalize the group that had been gathered together at the high school under the name of an orchestra. A violin specialist who had had considerable experience with children's orchestras was added to the faculty and during the one semester that she stayed with us the group fairly leaped into being. Then much

to our sorrow, marriage claimed her and we replaced her with our present director.

At the same time, to increase interest in the grade schools, class piano instruction was introduced. A survey of all the schools was made, circulars regarding the project were sent to every parent from the third to the eighth grade inclusive, and finally classes were started in seventeen buildings. Meanwhile the special music teachers were encouraged to start instrumental ensembles, no matter how small or how varied the instrumentation, anything to arouse interest. At first the teachers were very reticent. All sorts of excuses had to be combated and overcome. Some of them had never handled an orchestra. Others were so temperamental that they couldn't stand the discords and so on. But by persevering we were able to get a number of groups going.

Demonstrations of the work followed, little orchestras played for school assemblies and for parents' meetings, and fathers and mothers were so thrilled with sons' and daughters' accomplishments that hands went deeper into pockets, more and better instruments were purchased and the school orchestra and piano class became a definite part of the school program.

The increase of interest in the grades was reflected in the high school. The new orchestra director proved a real find. Previous to coming to Springfield, she had been a music supervisor in the southern part of the state, devoting the major part of her time to the instrumental. From the day that she took over the high school organization all discipline problems ceased. Children did not have to be begged to play in the orchestra, but registered with enthusiasm. The group soon grew too large to be handled as one. Hence the organization of the Junior Orchestra. Here the child learned the rudiments of ensemble



*This is our advanced Band, we think one of the best in the country.  
Mr. Geo. W. Patrick is the director.*



Frances Chatburn, Supervisor of Music, Springfield, Ill.

playing, correct position and bowing, to follow the director and the etiquette of the orchestra, and from here, on merit, he was advanced to the Senior Orchestra.

In order to have a better instrumentation, several 'cellos and violas were purchased. Children were taken from the violin and started on these instruments. Others who had studied piano were given ear tests and those who passed were given instruction in the string basses. In the grade school the Parent-Teacher clubs allowed money to purchase school 'cellos that were loaned to the children without charge. In every case in which this was done the child eventually bought his own 'cello when he left the grade school.

The band prospered in much the same way. The director being a splendid organizer, and having a keen interest in boys, was able to build up his group to the capacity of his practice room. The next step was to get the Board of Education to buy enough of the larger instruments so that a Junior organization could be formed. Fortunately we have a sympathetic Board. They are not to be blamed because they do not always have enough funds to give us what we ask, for they have been unusually liberal with the music department. The band received money to buy the needed instruments, and the same year the orchestra was allowed funds for two double basses and a fine set of tympani. The director instituted a novel

method of helping the boys buy instruments. With money which the band had earned in playing for various organizations he bought at a school discount the best instruments possible. These were then issued to reliable boys for a small down payment. A very business-like gold certificate was drawn up and signed by the boy and his parent. The boy paid rent for the use of his instrument and on leaving school he either paid the remainder and took the instrument, or his down payment was refunded and the instrument returned to the school. In this manner many boys were helped to buy instruments who could not otherwise have done so.

So from very meager beginnings we slowly advanced along all lines of in-



One of our primary classes of piano. Mary Elizabeth Beek instructs.

*Above: Our Junior High School Band is of course a feeder for the senior organization. This band is also under the direction of Mr. Patrick.*

*As director of our Orchestra, Ruth Soulman (right) has done wonderful work. Her advanced symphony (below) is a credit to the Springfield school system and a champion of the music-in-the-schools movement.*

ing seniors. Each grade school was assigned a time when the teacher would be in the building to give instruction to any child interested in wind instruments. Once a week after school ensembles were conducted at the centers as in the previous year. In this way each child could receive two lessons a week, and the band rehearsed at the same time. The culmination of the year of study will be a concert by the grade school band in the spring.



strumental study. Then came the fall of 1929. It is epochal in our history for we were allowed to hire a man to teach band instruments in the grades on school time. During the previous school year a start had been made on the grade band when a high school teacher who wanted experience in band building, asked if he might do the work. Centers were established

and three nights a week the children rehearsed. Many of them had never held an instrument before October, but in May they gave a very creditable performance all their own. With the hiring of a full time teacher to continue the work so well started, a great barrier was crossed. No longer need we fear that there would not be freshmen to fill the ranks of the graduat-

Another feature that augmented the instrumental study in the fall of '29 was the introduction of the Fiddlette. By means of these little instruments that were rented to the children for a small sum, many were enabled to start the study of the violin and for a minimum expenditure discover whether or not they were talented along that line. A violin instructor



Mr. Geo. W. Patrick

from our own city was given this work with the children, the classes meeting out of school hours. To Miss Soulman, directors of the high school orchestra fell the duty of overseeing the classes. Since the children of the violin classes and from the grade school orchestras would some day move up to the more advanced group she was the logical person to pass on the preparation.

This group will close its work with a big concert at which time every child who has studied violin or been in the grade orchestras will be presented.

A city superintendent and a high school principal thoroughly in sympathy with music have given us a time program in the high school that is liberal beyond measure. Though the junior groups must alternate with required gymnasium, the advanced groups are put on a major subject basis of seventy minutes a day for five days, and are allowed full credit. At least one day a week is devoted to sectional rehearsals. As an extra curricular activity, both the band and orchestra have small groups to represent them at civic functions.

As a talking point in building up the instrumental department, we have never stressed the professional. Some few of these young folks will make music their life work. The major portion will not, but they will go to take their places in the world with such an ingrained love of the beautiful that their whole lives and those of their families and friends will be enriched

by it. They will not have to worry about what to do with their leisure hours, for there is always music.

Has it been worth the time and effort? Emphatically, yes. The joy

with which every group rehearses and the splendid co-operative spirit at all times is a development that is reward enough to those who have labored untiringly in its behalf.



*As of old, the fiddle and the bow are most alluring to the young folks. No doubt parental influence has much to do with this early "choice." Our violin classes are large. But the Fiddl-ette gives us a great advantage in handling maximum enrollments. This (above) is but part of our children's violin classes.*



*The Combined Grade School Orchestras. Here is "Young America" at its best. Many of these beginners will advance rapidly into the advanced organizations and some will go on and on to the heights of success in music.*



*But the real hope of the true American boy is to master a "horn" or a drum. Oh! for a cornet, a trombone, a clarinet, or a saxophone. This group of grade school children in band instrument classes under Charles L. Kelley represents about one-fourth of the number studying.*



*Another of Miss Ruth Soulman's groups, the Junior Orchestra. These junior students are, in a way, most inspiring of all because they represent the beginning of such great possibilities — a portal lifted to an unknown world of opportunity.*

# SAX' Appeal



## *and the RADIO*

By Arthur Olaf Andersen

WHAT is it that has created the sudden spurt in instrumental music all over the country? Why is it that Sax-appeal has cropped up so promiscuously among the youngsters? It would seem that some special agency has been quietly at work instilling into every

youngster in the land a burning ambition to play upon some instrument. We read of class instruction for piano, violin and other instruments in the schools, and we find junior and senior high school orchestras springing up everywhere. It is hard to keep pace with the hordes of youngsters who are

beginning to blossom forth with surprising musical deeds which oft-times astonish us.

There is only one way to account for this sudden and surprising interest that has manifested itself and that is the advent of the radio. We will admit that the phonograph start-

ed the ball to rolling, but it is the radio that has spun it along with an intriguing and a captivating momentum that has inveigled many a youngster into learning to perform upon an instrument that appeals to his imagination.

Everybody in city, village and country possesses a radio receiving outfit. It has become a household necessity, supplying as it does, the news of the day, the market quotations, lectures and other educational features, not to mention all kinds of broadcasts of the sports, such as baseball games, football games, boxing matches, etc. But the greatest feature of all that the radio has instilled into the household is music! The radio has made of music a closely intimate factor in the lives of all.

Whereas, in pre-radio days, an occasional concert or opera performance or a visit to a cabaret or dance hall constituted the extent of our musical activities, we now have music of some sort everyday of our lives, but what we hear mostly in the musical line is jazz. No matter at what hour of the day or night we turn on the radio we can always dial into a jazz selection.

The radio, because of its many-sided attractiveness and its comparative inexpensiveness, has introduced into homes which would never have had pianos, phonographs or other mediums of musical expression, the first taste for music. From this has developed many an urge on the part of the listener to become a performer on one of the various musical instruments. It is true that the best in music does not always commend itself to all radio listeners but, nevertheless, the fact that music is now so easily obtainable in such a variety of choice, has had the effect of stimulating and creating desires on the part of many people to perform music.

Those instruments which seem to please the majority, strangely, are the brasses. These appear to have hit the fancy much more than have the woodwinds, the strings or the piano, although these latter instruments also have come in for considerable revived attention through this same medium. It may be that such instruments as the saxophone, the trumpet or the trombone are more defined in wave transmission than the others, although the violin and cello usually are brought to us clearly and strongly.

From the fact that the brasses are the most fascinating to the average radio fan, it might be deducted that the aesthetic taste of the general public is not on as high a plane, musically

speaking, as might be expected. This is more or less true. The general public appears to prefer popular offerings, especially of a jazz nature, to the classical type of music. A radio concert of a high order, which might include some really good music receives but scant attention from the average radio enthusiast. He will listen to a few bars of such a recital and immediately begin tuning in another station where somebody with an unsufferable voice is chanting the chorus of the latest jazz-song hit. Such a masterpiece requires no reflection or depth of thought on the part of the listener. He can sit back in his chair and listen without effort, smile contentedly at the words, beat

In actual number, the saxophone has outsold every musical instrument on the market. The jazz band in conjunction with the radio is accountable for the popularity of this hybrid between the clarinet and the horn. The wave of enthusiasm for this family of instruments during the past few years has been so marked that it is difficult to know what to do with the great number of players that apply for admission to the school bands and orchestras. Every boy wants one and the young Misses are not immune to its lure.

The instrument is not difficult to learn to play. Results are quickly achieved and the results more pleasing to the performers than to the enforced listeners.

The four stringed tenor banjo has also come into the list of the best sellers in the instrumental field. This almost purely rhythmic stimulator serves to accentuate the jazziness of the dance and song ensemble.

The cornet or rather the trumpet also has gained in popularity. For those who are not acquainted with the difference between the cornet and trumpet we stop to explain that there is none as far as technical performance is concerned, the variation being in the strength of sound emission due to the fact that the trumpet is a longer instrument, although similarly tuned in B flat and A. The trumpet's ability to promulgate a louder and more penetrating melody than the cornet, in these days of jazz effects, favors the popularity of the larger instrument.

This fever fad of learning to perform upon some sort of an instrument, especially the saxophone, has, in nine cases out of ten, resulted through listening in on the radio. Not only has the saxophone taken on a new lease of life, but other woodwinds such as the oboe, English horn, sarrusophone and bassoon have come to the fore in a surprising manner, creating, by their demand, a new activity on the part of the manufacturers. The revival of interest in these sound producers has brought about new developments and consequently praiseworthy and lasting improvements have been made which have resulted in finer instruments in every way than the older achievements.

What is home without a sax or some novelty music maker? Thus the radio has brought about an ever-increasing popularity for these orchestral voices which would never have resulted had the radio not been discovered.

## Musically, our American Public is a Child. When it grows up it will learn the difference between noisy rhythm and music

time with his slumped foot and be mentally blank, which, after all, is restful and relaxing. He is getting what he wants. It matters little whether or not it be good jazz that he hears. He wants any jazz in which the sax, trumpet, trombone and banjo all vie with each other in creating an even, pulsating noise. The hoarse declamation of the trombone, the moan of the saxophone and the muted melodicizing of the trumpet all amuse and fascinate with their odd noises.

These things are all he desires. These are about all to which he will listen until he grows up from a child which loves noise for noise's sake, to a youth who can begin to discriminate between tiresome rhythmic impulse and music.

Musically, our American public is a child. It cries for what it wants and will not be happy till it gets it. Considering the amount of jazz almost constantly upon the air, we would say that it is not obliged to cry often or long.



*Appleton's Combined Junior High School Band. E. C. Moore, Instructor.*

# A Fine State of Affairs in Wisconsin

## In which Clay Smith tells some interesting things about

### E. C. Moore



**"This writer sees in the study of music, one of the most powerful deterrents to crime. And the teachers of music in the Schools are doing more to lessen crime in the coming generations than are the preachers."**

MOST every magazine we pick up nowadays has something to say about the great advancement of music in the schools. But with all the information that has been spread on the subject only a very few people are posted on just how much their particular schools are doing to make America a musical nation. The credit obviously goes to the music supervisor, and the band and orchestra director. Instrumental music is out-distancing the vocal two to one.

Every little while the pedagogues remind us that education costs the tax payers of these United States about six billion dollars per year, and that it is, largely, money wasted. This, they say, is not because we do not need widespread education, but because we do not receive it. There seems to be a rather universal pessimism among the professors. We can not feel but that they agitate the uneducated tax payers unnecessarily.

The surest proof that education, whether or not it does all its enthusiasts claim for it, is steady and surely advancing civilization is found in the part music is taking in the advancement of culture and proper living. For music does teach people how to live and enjoy life to the fullest. Of course

a very small per cent of the students who are studying music today will ever follow it professionally, but that study will help them to understand and enjoy the beauties of music the rest of their lives.

Percy Grainger, that eminent artist, says:

"If people sometimes are listening to music and sometimes taking part

in it, we shall have better musicians, much keener listeners, and greater enjoyment in music. I feel that quicker, clearer understanding comes if people take part in music as well as listen. If a man plays a bit himself, he better appreciates what the musician is trying to do. But just as making music sharpens our wits and our taste for hearing it, so listening

to fine music feeds and stimulates our musicianship."

This writer sees in the study of music in the schools of the country one of the most powerful deterrents to crime. And the teachers of music in the schools of the country are doing more to lessen crime in the coming generation than are the preachers. According to the lastest government statistics, six in every hundred Americans of adult age are unable to read or write in any language. Three out of every four inmates of prisons in the United States are illiterates. These unhappy victims of preventable ignorance form six per cent of the adult population at large, but seventy-five per cent of the adult population in jail. No wonder criminologists are agreed that education is the cure, and the only cure, for crime. Music, being a universal language, more quickly and surely reaches the uneducated than does any other branch of learning.

One of the most interesting signs of the times in music is the cultivation of the ability to play other instruments than the piano. Instruments, such as flute, trumpet, oboe, violin, viola, saxophone, clarinet, and French horn have expanded the musical horizon and contributed hugely to the potentialities of the orchestral situation of America for the future. In fact, this

of Viroqua, Wisconsin; Peter Michelsen, Richland Center, and many others, but each one of these fellows deserves a separate story of their own in order to enumerate their wonderful achievements.

In this article I must tell you of a man who is outstanding in this work, not only in his native state of Wisconsin but in the entire United States. The gentleman to whom I refer is Mr. E. C. Moore who now has charge of the band music in the schools of Appleton. Mr. Moore was born

in Michigan; following this he went to Green Bay, Wisconsin. Here he had the band and orchestra work in all the schools beside a vested choir of 60 voices which he organized and trained to such a high degree of efficiency that they made a state wide name for themselves.



*There are fifty-seven junior students in this Appleton unit. The nice percentage of girls shows that they like band instruments too.*



Mr. E. C. Moore

*And this is Appleton's Senior High School Band of sixty. With 18 months' experience they placed first, Class A, in some of the 1929 contests.*



marks a huge advance in our musical education or culture.

Wisconsin is one of the leading states in the promotion of school music. They have the largest number of bands and orchestras entered in their state contest of any state in the union. I wish I could tell about all the wonderful work of the scores of band and orchestra teachers scattered throughout the country—men like Otto Brown

in the state of Michigan, and started in the study of music at an early age. Like most men who make a success of teaching school music, he has had considerable experience on most of the band and orchestra instruments as well as three years of vocal training. He majors on flute, and says he guesses he took to flute because his first instrument, if you can dignify it by calling it an instrument, was a tin whistle.

For thirteen years Mr. Moore has been helping the young folks over the preliminary of experience in school music. He was musical conductor in the industrial school of Lansing, Mich-

igan; following this he went to Green Bay, Wisconsin. Here he had the band and orchestra work in all the schools beside a vested choir of 60 voices which he organized and trained to such a high degree of efficiency that they made a state wide name for themselves.

Three years ago he came to Appleton, where he saw a wider field for developing some of his ideas of teaching. Here he has charge of the music in both the parochial and public schools, and also teaches classes and gives private lessons at Lawrence College. At this college he also trains music supervisors in public school work—giving them actual work in directing one of his school bands under his supervision every day.

Over 200 standard band instruments are owned by the city and loaned out to the pupils. Mr. Moore claims that a school board who can and does furnish the best of typewriters and other supplies, should be able and willing to do the same for their music students. He, like most other teachers, sees the value of the band and orchestra contests. For some unknown and unbelievable reason many are against the contests. Mr. Moore claims, and rightly so, that the musicians have just as much right to their contests as the base ball, foot ball, and basket ball teams have to theirs. There is no question but that the young mind requires some material goal for which to work. They want concrete examples, and will work much harder to win some sort of recognition or win some trophy.

Four years ago, not being able to secure what he wanted in teaching material, Mr. Moore set to work to write his own, and the culmination of his labors was a set of text books for beginners for class teaching which the enterprising firm of Carl Fischer, Inc.

(Continued on page 39)

# Practice made Perfect

By  
George Henry Nolton

MY DECEMBER article gave an extensive theory on the subject of "proper practice," which was expanded by a few illustrations in the January issue. So in this article I will introduce some psychological facts which will clear up many obstacles in our present day attitude toward study problems.

Let me ask, "Is your mind filled with doubt about your instructor? Do you doubt your own ability? Do you doubt the things you read or are told? Have you faith in yourself or anyone else? Have you a fear of trying?" These are questions you should answer for yourself. Then when you have read this article on general attitude and the psychological effects, you will be in a more receptive mood to accept instruction and at least try the ideas suggested.

Shakespeare said, "Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt."

No agent brings us more undesirable results than fear. Doubt is almost as dangerous an enemy. Fear and doubt go hand in hand, one being born out of the other. We should fear nothing—no problem should appear too great or too small, and—if our attitude toward our instructors and ourselves is based on faith and confidence, then we automatically eliminate doubt and fear. Most teachers could develop students to a higher degree of efficiency, if the students would not entertain a doubtful attitude toward the efforts and material of their instructors.

Remember, that the one thing to be removed is—doubt. Children are very much more sensitive to surrounding influences than grown people. These sensitive little ones register every influence about them and—what is very important to consider—they magnify these influences as they grow; therefore, parents and elders in charge of their welfare should be careful not to make unreasonable demands of them. This should be left entirely to the instructor. Some grown-ups nag children about "not learning anything," about "not practicing right,"

etc., when in reality the child is doing wonderful work. Bewilderment and disgust will often cause the child thus harrassed to lose all interest.

Parents should be very careful how

they hold a child in the thought of fear. A student can not serve two masters. Only one can be right, and that one must be the instructor.

To bring home to my reader just

## "Weber's Last Thoughts" (Excerpt)

Study 1, Fig. 1, Andante.



## Study 2. (Technique)

Fig. 1, Left Hand Exercise, Andante.



what attitude means to a student and also the instructor, I will ask you to think of two students studying under the same instructor:

Both have the same lessons; one is an older student and the other just coming to the instructor, but in the same grade with the older student. The new student says "I don't like this lesson; I don't believe in scales." The older student responds by saying "Why not?" They are so pearly when played crisp and clear—they do me so much good—I like them." Now the result is that the new student is at the very outset injuriously affected by his attitude because he does not know the value of his lesson. The older experiences no dislikes, no inconveniences, but enjoys his lesson—the same lesson—because he has the capacity to understand the value of it. The one is a victim of doubt and fear—therefore dislikes; he fears the lesson, cringes before it, thinks of the little good or possibly even of the harm or hindrance it may do, thereby opening every avenue for the very thing he thinks of to enter and take stronger hold of him, bringing in return for holding such thoughts, exactly what he feared.

The other recognizes himself as the master of the situation; he is optimistic, has faith in the lesson and therefore the courage to tackle it. He is not concerned about difficulties or hard work required; he puts himself in harmony with it, makes himself positive to it and so experiences a pleasure in and benefit from his work.

In addition to finding that the lesson has done him a service, bringing greater powers, he finds it has given him additional strength for future difficulties. Poor lesson! How many thousands, yes—millions of times, lessons are made the scapegoat by those who are too ignorant or too unfair to look their own weakness squarely in the face and who therefore remain cringing slaves of doubt and fear, instead of becoming masters progressing steadily and positively through faith and confidence.

Think of it! What does it mean to you? Do write me your troubles!

And now try the following illustration. For the benefit of those who desire a better understanding of my "Proper Practice Applied Science," I would suggest reading the December and January articles.

For this month's illustration I have chosen the first four measures of Weber's "Last Thoughts" for piano, not for reasons of its technical difficulty, but to show you how to develop the three essentials necessary to play those four measures well.

The first important factor is again tone production; the second, accurate changing of chord positions and last, but very important, the phrasing. Pedaling is not to be overlooked in connection with tone production and phrasing. Personally, I should press

down the sustaining pedal immediately after striking the chord and release it just before striking the next chord and enough before to cut off the intervening tone to comply with the law for good phrasing.

(Continued on page 44)

Fig. 6.



Fig. 7, Andante.



Fig. 9 of Study (2) is the same as Fig. (2) of Study 1, then play Fig. 3 of Study 1, then to Fig. 10 (Study 2).

### Study 2

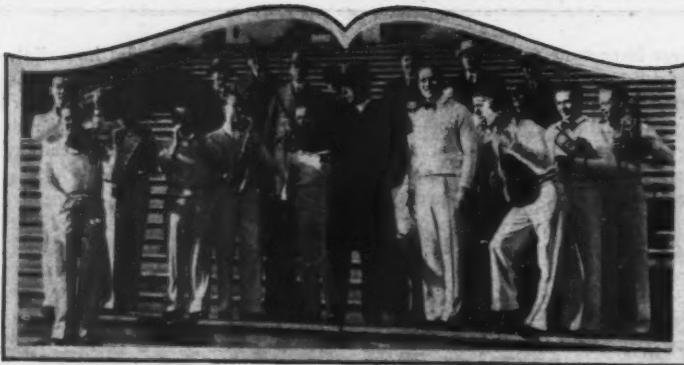
Fig. 10.



Fig. 11. Play 4 times to parallel Fig. 10.



# Here We Are! Look Us Over Please!



**SENATOR SAMUEL M. SHORTRIDGE** of California recently appeared before his brother lawmakers in a new role when he directed a "red hot" collegiate orchestra composed of a group of California college boys in an impromptu recital on the steps of the Capitol building at Washington. U. & U. Photo



**FEET GET SO NERVOUS** when Jean Rankin, leader of the Blue Belles, gets busy with this World's Largest Banjo. One "bad boy" Jean doesn't want to hold on her lap.

**LADI-EES AND GEN-TEL-MEN!** We have with us today the Princeton Joint Union High School Band of Princeton, Ill. And we claim, without fear of contradiction, that this is one of the best looking bands in the country. Just look how many girls we've got.



**VELDA SANTOS** of Rochester, N. Y., is one of the best lady Fret artists in this here country. She can make any fret instrument ever made sit right up and speak. And the bigger they come, the better she likes 'em. Ain't that some dog-house she's foolin' with now?



**NOW! AIN'T 'AT SOMPIN'!** A new musical scale, all full of sharps and flats and naturals. This is the creation of Thomas Vincent Cator of Del Monte, Calif. It is called the *Aure Modal* musical scale and he believes it is going to revolutionize musical composition. What do you think about it?

U. & U. Photo





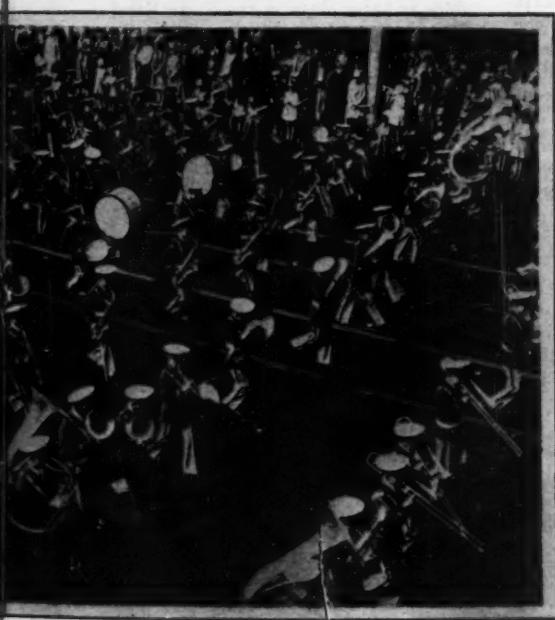
*NO! This picture was not taken in Chicago. If you will look again, you will see that the gentleman with the "loud speakers" is no less than Tom Mix, well known to all junior movie fans. And the two gentlemen with the banjos are Ossman and Schepp, equally famous in their field.*



*WHAT A PICTURE this Toy Symphony Orchestra must make in the new uniforms of white and red, their over-seas caps and Sam Browne belts. A hundred thirty strong; they are the pride of Miami Beach, Fla., to say nothing of Ruby Barett-Carson, supervisor of music, who is of course responsible. Morton Kane, age 6, is the pompous young director.*



*ON PARADE. One of five boys' bands organized by two brothers, H. L. and B. W. Bonham, morticians of San Diego, Calif., who do it as a hobby. They choose boys 10 to 13 years old and each must pledge to abstain from profanity and all bad habits; to work for better grades in school, to attend Sunday school regularly and to be polite and courteous always.*



*SAID TO BE THE TALLEST MAN in the musical world is W. J. Richardson of Sousa's Band. And the most surprising thing is that big Mr. Richardson did NOT choose the piccolo. His Sousaphone is said to be also the largest brass instrument.*



*AND SHE CAN PLAY IT, TOO! Yes, Siree! this is June Frisby of Wichita, Kans. A great little Fret and Accordion performer.*

# Just Among Ourselves

This Department is Conducted by and for Members of the National School Band and Orchestra Ass'n

**F**EBRUARY! A great month for Presidents. Not that the fad is popular any longer for every boy to look with ambitious eye upon the White House; rather be a musician.

Washington and Lincoln are the two outstanding characters that have made February famous. Washington, we find, was somewhat of a musician; played the flute and must have been quite an admirer of "brass" because he gathered quite a collection of instruments in this class, many of which may still be seen on exhibit at the old home at Mt. Vernon.

Lincoln, to the contrary, seems to have completely escaped the muse. We have made an extensive search in many volumes for some reference to any musical interest he might have shown. Our disappointment is complete. But we crave to be told we are mistaken. Can anyone among this group of readers tell us something about Lincoln and music?

#

## Congratulations from Nebraska!

And here is a letter from Mr. August Hagenow—one that is especially interesting to all of us. Since this letter was written we have heard from the correspondent and received several subscriptions. But we would like more news from these towns, wouldn't we? Well, let's have it. Here's the letter:

"Congratulations to you for THE SCHOOL BAND AND ORCHESTRA MUSICIAN. It is a splendid idea and enterprise which deserves and should have the most hearty support of every one engaged in the work which the title of the magazine indicates. I have charge of the band and orchestra instruction in the schools of Table Rock and Pawnee City (Nebr.) A correspondent to your paper will be appointed in each of these places.

"Enclosed please find a check for one dollar which as I understand it will cover two years' subscription to our magazine. You will hear from the correspondents of both places within a short time.

"Wishing you the best of success,  
I am...."

#

## Subscription Go-Getter

If you live anywhere within auto-ing distance to the one and only city of Montrose, Colo., there is an ambitious chap there who will be glad to have your subscription to THE SCHOOL MUSICIAN. His name is Larue Laurent and he plays the trumpet in the



Larue Laurent

Montrose High School Band and Orchestra. His address is 1118 South First Street and we are giving you herewith his latest and best likeness so you may see that you are up against a pretty keen proposition. If you've got sixty cents in your possession, you will have instead a year's subscription to THE SCHOOL MUSICIAN and a year's membership in the H. S. B. & O. Assn., next time Larue meets you on the street.

#

## Have You Voted?

Last month we asked you to tell us which of our many contributors stood in greatest favor. A great many letters were received—though not as many as we had hoped. Perhaps we are a little overzealous; perhaps it takes that to make a good magazine. Anyway, we always feel that about ninety-nine per cent of all our readers should get busy with the pencil whenever we ask for a line.

Of the answers that were received, the favoritism seems to run to:

First, M. J. Webster, who writes so interestingly and helpfully on the clarinet and saxophone (and by the way, Mr. Webster is preparing now an excellent article on the flute).

Second, Edith Rhetts, whose articles on the great musicians and their works have attracted a great deal of attention and flattering comment, and

Third, The Little School Master's Classroom, wherein we learn so many things of historic interest about music.

We received with these letters many interesting comments on the various articles—brick-bats and bouquets, so to speak, which of course was exactly what we wanted. Let's have many more.

#

## Does the South Call You?

"Have been reading THE SCHOOL MUSICIAN with great interest as well as my band boys. I think you have a fine magazine and especially the space, 'Just Among Ourselves'.

"Enclosing a program and picture of the school band I organized last fall, year ago. Band winning second place in their class in the State Band Contest last May.

"Would like to see in our SCHOOL MUSICIAN an article about the opportunities offered band directors in the South. Instrumental being undeveloped but having some fine opportunities in this section of the country. If interested, I could give more information about same.

"With best wishes for success of THE SCHOOL MUSICIAN, I am...."

In answer to the above interesting letter from Elmer J. Frantz, Superintendent of Public School Music, McComb, Miss., we have elected Mr. Frantz to write two articles for our magazine. First we want to know, don't we, what brand of strap-oil Mr. Frantz used to organize a band and develop it to the prize-winning lights in so short a time (the picture of the band shows up great) and second, we want to read all about the opportunities of the South for band directors and school music supervisors. A lot

of us are going into the school band-teaching-and-directing business after school, and this may be the very opportunity we've been wishing for. Eh what! Fellos?

#

#### This Supervisor is Thankful for The School Musician

From Chas. E. Jennings, Lansing (Mich.) the following letter of encouragement and commendation is received: "I recently had the pleasure of reading copies of **THE SCHOOL MUSICIAN** and found it a very entertaining and instructive little magazine and I am enclosing sixty cents for a subscription for this year. Please send me the September and October numbers, as there are articles in those I wish to preserve.

"For the past eight years I have been in charge of the instrumental work in the Pattengill Junior High School of this city, both band and orchestra, and for the last two years I have also had the same line of work in the Walter H. French Junior High and I have often felt that this work needed some medium through which those engaged in the Band and Orchestra work in the public schools might exchange ideas and experiences."

It is to fill such a need that **THE SCHOOL MUSICIAN** is published, Mr. Jennings, and its columns are open to you and other school music supervisors and students for the beneficial exchange of ideas.

#

#### Here's One Fine Prize-Winning Band

We told our printer to put that nice big picture of the St. Elmo juvenile band on this page. We hope he did it, but if you don't find it, just look around until you do. It's here somewhere. And here's the story. You'll like it:

The St. Elmo Juvenile Band was

organized five years ago with thirty-two members, the youngest being nine years of age and the oldest twelve. It now has a membership of forty-two and two-thirds of the original number are still playing.

The organization was affected through an association of the parents of the members, who elected a director, Mr. R. E. Brown, a World War man, also a business manager and a secretary-treasurer and later adding a librarian. With the exception of about three out of the original number, none of them knew one note from another.

They meet for rehearsal on Monday and Thursday evenings, hot or



R. E. Brown

cold, wet or dry during the entire year, and have done this the entire five years. Besides the director, one or both officers and librarian attend all rehearsals and at times some of the parents. The attendance has been above 90 per cent during the entire period. The parents have formed a sort of an auxiliary and about every two or three months put on a banquet which is attended by all band members and their families. This event is looked forward to with great interest.

Since the original organization, an

entry fee is charged new members and all pay monthly dues. Members own their own instruments individually, with exception of the bass drum and a pair of tympani drums which are owned by the band. Our experience has been that individual ownership means better care taken of the instruments. The band is now equipped with standard instruments and the entire valuation will exceed five thousand dollars, uniforms about two thousand dollars.

They have played a number of jobs of some consequence, especially during the vacation period—one a six day job paying seven hundred dollars. They play concerts during the summer each Saturday night, supported by contributions from the local business men and also from the municipal authorities of the Illinois State band law.

This band which is composed of grade and high school students entered the first school band tournament in 1927 and has won the Southern Illinois Sectional School Band Tournament for three consecutive years in their class and won second place in 1927, third place in 1928 and first place in 1929 in the Illinois State Band Tournament at Urbana, and in winning the latter making them eligible to enter the National Tournament at Denver, Colo., in 1929.

They have never at any time entered any kind of a contest without being placed. The band had one member at the National Band and Orchestra Camp at Interlochen, Mich., last season; also two members in the all-State orchestra at Urbana under the direction of R. F. Dvorak. Average age of members, about fifteen years, and the band is about equally divided between the girls and boys. The population of the little town of St Elmo is about fifteen hundred.

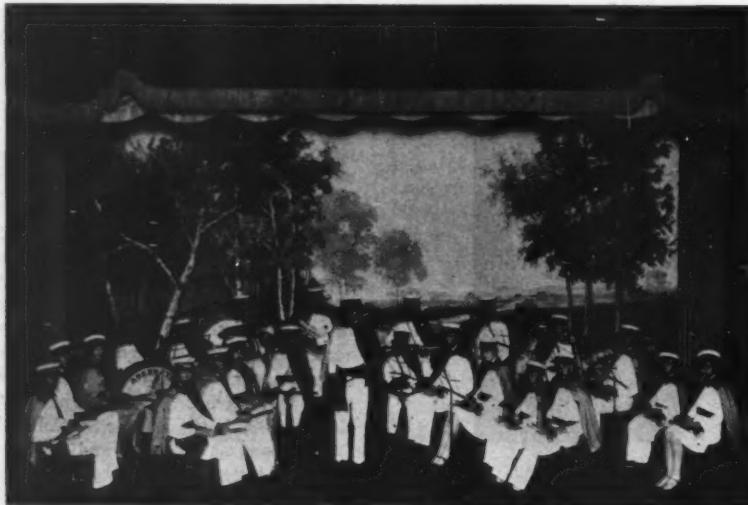


*The St. Elmo Juvenile Band, winner First Prize, Class C, Illinois State School Band Contest, held at Urbana, Illinois, April 26, 1929.*

## This Popular Texan Band Is In Great Demand

And here, folks, we have the picture of the senior section of the Abernathy (Texas) High School Band. The band was organized during the summer of 1925 and has been under the leadership of Director C. W. Beene since January 1, 1926. Mr. Beene is well known to musicians throughout the United States as a singer and band man as well as a writer. His

in Flamingo Park. Their rhythm instruments include triangles, tambourines, cymbals, wood sticks and wood drums, xylophones and silent violins, bowed in rhythm. The tiny tots are being trained by the six teachers of the two grades, under the direction of Ruby Barrett-Carson, music supervisor. Teachers are Misses Ruth Leatherman, Betsy Robillard, Mabel Kummer, Mary Anderson, Alma Salmon and Beverly Hubbard. And here is a letter just received from Mrs. Carson:



*The Abernathy, Texas, High School Band. C. W. Beene, Director.*

Abernathy band is one of the best organizations of its kind in the Southwest and has proven very popular wherever it has given concerts.

Elton Beene, son of the director, (second chair cornet) is the youngest boy ever to win a state championship with trumpet, having won at the age of twelve years and while in his first year in high school. Rex Beene, another son of the director, has been snare drummer for more than four years and needs no assistance on his section at the age of nine. Other outstanding features of the band are the trombone, baritone and bass players, all of whom are able to deliver triple tongue solos on their respective instruments in such manner as always "goes over with a bang." The band plays at entertainments, Chamber of Commerce dinners, celebrations, trips and various other occasions for the benefit of their town, community or state.

‡

### They Start Young in Florida

On the center page of this issue you will find an interesting picture of the Miami Beach Toy Symphony Orchestra which made its first public appearance on Christmas Eve at the "Tree"

them again in our **SCHOOL MUSICIAN** magazine.

"In the Florida State Music Contest last year my organizations won five first and three second prizes as follows: (1) Orchestra, first; (2) Trio (cello, violin, piano) first; (3) Cello solo, first; (4) Boys' Vocal solo, first; (5) Boys' Glee Club, first. (1) Girls' Glee Club, second; (2) Clarinet solo, second; (3) Cornet solo, second.

"If you care to have a picture like the enclosed I will be glad to send it together with a descriptive write-up suitable for your paper."

Now do we want that story? Altogether now, folks! We'll say we do!"

‡

### Here's a Suggestion on How to Get That New Instrument

From 'way up in Maine, Caribou to be exact, comes this letter written by S. F. Parlin, director of the boys' band:

"Your new publication is very interesting and, as one Mother said: 'I enjoy it more than my son does and anticipate its arrival each month.' Enclosed is price of three subscriptions and addresses.

"I have selected one of our boys to act as subscription taker and he will forward you a list shortly. I hope to aid him in securing at least 100 subscribers to this fine magazine and in buying a new trombone thereby. We will surely do our best to increase your list and of course you are giving us much.

"You will receive a flashlight photo of our new band soon; use it if you care to."

And here's that flashlight photo of the new band, just came in. Aren't they a lively looking bunch? Boy! We guess those kids can play. Can you guess which one's mother said she liked the "Musch" so well?



*The Caribou (Maine) Boys Band. S. F. Parlin, Director.*

## Marion High School

### Band News

By TOM HAMILTON  
Marion, Indiana

Wednesday, January 22, 1930, the State Champion Marion High School Concert Band gave the first of its series of three concerts before a large gathering in the high school auditorium. The program consisted of classical and novel numbers and a rendering of "Les Misérables" was particularly well received.

One of the features of the concert was Lavon Coolman—National Champion Baritone Player, presenting two solos, "Twilight Dreams" and "Good-bye."

The Band is going to have a dinner to celebrate the successful concert ticket drive—the losing side in the ticket drive bearing the expense, with the winners enjoying themselves freely.

At this time the Band is studying Egmont Overture and a humoresque, "The Girl I Left Behind Me."

#

#### No Present

A businesslike man stepped into a butcher's shop. "A piece of beef for roasting!" he ordered briskly.

The meat, mostly bone, was thrown on the scales.

"Look here!" remonstrated the man, "you're giving me a big piece of bone!"

"Oh, no, I ain't," said the butcher, blandly, "you are paying for it!"—Belfast Telegraph.

## Oh! Maryland! My Maryland!



Forty pieces of first class bandmanship. It is the Allegheny High School Band of Cumberland, Maryland, as they appeared in their new blue and white uniforms for the Armistice Day Parade last November. The band is now one year old. Dorothy Willison is the director.

## 40,000 Hear Orchestra

Approximately 40,000 persons heard the concerts at the National High School Orchestra and Band Camp at Interlochen, Mich., last summer. Concerts by the National High School Band are given every Sunday afternoon and every other Wednesday evening and by the National High School Orchestra every Sunday evening and every other Wednesday evening. The largest single audience last year numbered 6,000 people.

## How'd You Like This for Your Jazz Band?

Vassyl Yemetz, a Ukrainian virtuoso on the native instrument of his country, the kobza-bandoura, recently gave a recital of Ukrainian and other Russian music at the Civic theater in Chicago on this curious instrument and attracted a large audience of his countrymen and others.

This instrument is flat, shallow and guitarlike in form and it has not the finer adjustments of even the old German zither. Thus the sound keeps on vibrating after the string is plucked and the effect is one of simple tinkling rather than the broad musical tone that can be produced from other similar instruments.

Most of the music that was performed by M. Yemetz was of the folk tune and dance order, and no doubt in remote places in the Ukraine, away from urban culture and from the higher civilization, after traveling for hours through wild country, to come upon a simple habitation and hear this tinkly music from the outside must be a welcome sensation.

## Another Prize Winner in 1929 Contests

And here it is our pleasure to present the likeness of Bernice Dewey, 707 Franklin Ave., Council Bluffs, Ia., member of the Abraham Lincoln High School Band, who is the winner of the 1929 State Baritone Horn Solo Contest and who also placed 6th in the national contest in Denver.

Bernice materially strengthens the claim made by the fair sex regarding



Bernice Dewey

their equal footing with the boys in instrumental music, for she defeated five young men in her district contest, and also five young men district winners of Iowa in the State Contest at Iowa City. In the Denver competition there were fifteen contestants, Bernice being the only girl.

We quote from a recent letter written by Bernice to THE SCHOOL MUSICIAN:

"I am proud to represent as worthy a magazine as ours in my capacity of reporter and subscription agent for this town.

"Regarding my contest work, wish to say my State honor was won through long continued practice under the direction of Prof. Lockhart, my instructor.

"I am taking piano and voice at the present and am playing oboe in the band and trombone in the orchestra but will go back to baritone next semester. I expect to make music my profession.

"I am sorry I did not get the picture in for the January number.

"Yours for the good of our paper and Association. . . ."

# The Little Music Master's Classroom

See the Questions on Page 3 Before You  
Read this Page

A CURRENT of intellectual and emotional activity, similar to that which called the art of the troubadours into existence, expressed itself among the Germans during the 12th and the 13th century. The Germanic bards were known as *minnesinger* (*minne*, signifying "love"), and differed from the troubadours in that they sang their own songs and accompanied them, usually upon a small three-cornered harp. The early period of minnesong was represented by *Heinrich von Veldecke*, *Sper vogel*, *Dietmar von Kuertenberg*, and others; the middle and best period (beginning of the 13th century), by *Wolfram von Eschenbach*, *Gottfried von Strassburg*, and *Walther von der Vogelweide*. The last and declining period presented *Konrad von Wurzburg*, *Reinmar von Zweter*, and *Heinrich von Meissen*, the last named called "frauenglor" because of his gallantry in replacing the earlier word *weib*, "woman" with the more courteous expression *frau*, "lady".

The *Meistersinger*, "mastersingers," authentic accounts of whom date from the 14th century, undertook the care of musical art after it had passed from the knightly singers to the burghers and respectable artisans. Guilds of *Meistersinger* existed in Frankfort, Germany, Prague, Mainz, and other cities. The meistersong attained its greatest popularity during the 15th century in Nuremberg, Augsburg, and Strasbourg; also, later, in Ulm, Munich, and Regensburg. At Nuremberg the famous cobbler and poet, *Hans Sachs* (1494-1576), was the leading spirit. The schools of the *Meistersinger* fell into gradual decay after the Thirty Years' War. However, the corporation did not come to an end before 1839, when the four surviving members of the school at Ulm handed their corporation badges and records to the *Liederkranz* of that city, thereby dissolving their guild. In

his opera "Die Meistersinger," Richard Wagner vividly pictures the musical art of the *Meistersinger* and the traits of the honest but narrow-minded men who practiced it.

increasing dexterity in the use of their musical instruments. They performed great service in preparing for the following era of instrumental composition, which culminated in such artistic products as the symphonies of Beethoven.

But the largest class of music lovers was that composed of the people themselves. They sang unfettered by regulations or conventions, following only their own instincts and feelings. The *people's song* or *folk song* attained a high degree of significance about the end of the 14th century. Between that period and the 17th century the masters of counterpoint built their masses and other serious works upon some popular melody as a thematic basis. The old French folk song *L'homme Armé* was one of the most popular melodies, and it appears very often in the masses of the distinguished Netherland masters. It was the song of the people—not the mathematical music of the Greeks nor the rigid rules of medieval scholars—that carried the vital spark of musical development.

The song (vocal composition) may be divided into two classes—the *folk song* and the *art song*. A folk song is either one whose author and composer are no longer known, taking its rise among the people, or one by a known composer, which has been adopted by the general populace, because it was homefolk-like in its appeal, simple of melody, and easy of comprehension. An art song, on the other hand, makes greater demand upon the voice and accompaniment.

A song is either a *strophe* song, in which verse is sung to the same melody, perhaps with slight modifications, regardless of possible mood changes, or a *thoroughly composed song*, in which the melody and accompaniment are governed by and changed to fit the fluctuating mood play.

## WHAT IS YOUR PET ENIGMA?

Are you baffled in the solution of a seemingly simple problem—or perhaps an extremely difficult one in your music study? Ask the LITTLE MUSIC MASTER about it. It is his desire, and he is here only to serve you.



### The Strolling Players; Folk Song

Of no inconsiderable value in the development of music is the influence wielded by the vagrant pipers, or *strolling players*, who were numerous about the time the minnesong passed over to the meistersong. Vagrant, homeless, despised, they were nevertheless welcomed on festive occasions for the amusement they offered. The strolling players became a significant influence upon the development of music because of the sacred plays which they presented. Up to the middle of the 12th century the sacred dramas, named *passion plays* in Germany and *mysteries* in France, were entirely in the hands of the clergy, but later these vagrants took part in the plays or presented them wholly themselves. One of the real benefits bestowed upon the growth of music by these simple folk was their constantly

# Train Your Memory While You Train Your Voice

By Frantz Proschowski



THE realization among the leading minds, that the cornerstone for the world's cultural structure is "our public school" system of education, is most commendable. My subject, the voice spoken or sung, is one of the most vital points in the child's education.

Fundamental in music is words augmented through melody. Upon this basis musical history is founded up to about the eighteenth century. But the voice and its development lacks further definite data, and, if traced back, would have to follow the broad road of evolution.

The consciousness of man formed upon his five sense needs, if I may be so permitted to suggest, a sixth sense—the memory. Without this sixth sense intellect would fare badly. Now, as sound or tone—or hearing, are all entirely the same, or as closely related as to logically being called the same, they need special attention.

The training of the memory regarding sound develops very differently in different mentalities, but this one indisputable fact must always be brought out: that is, in order to impress the memory of sound the sound to be remembered needs be perfect, or growth will be irregular and detrimental. On this point our school systems are in great need of improve-

*Have you encountered voice difficulties that you cannot overcome? Tell your regrets to this vocal instructor. He will answer your questions in this department of THE SCHOOL MUSICIAN.*

ment. The example of tone or sound, spoken or sung, as presented to the child's mind should be as near normally correct as possible; and the logical place to start is in the lowest grade of our public schools.

If a teacher uses her language, in teaching, without reasonable respect for the cultural beauty of the English language, little can be realized or expected. But, if she uses this beautiful English language which I consider the vehicle of universal expression and supreme to all other vernaculars, rightly, the results are obvious. So, if we could help this part of the small child's education through example in teaching, we would help the little ones into other and higher regions of beautiful expression, through sound.

Do not let us overlook that, through sound, tone, and hearing, as a basic sense, our intellect is entirely expressed. Beethoven, upon meeting Goethe, realizing Goethe's dislike, or perhaps, lack of appreciation of Beethoven, wrote "Eroica" and "Egmont Overture". Can you conceive of a nobler, a more spiritual and modest but superior answer to a lack of understanding between two great minds, all expressed in sound or thinking in tone.

Let us hope that in the future of our educational systems a different study of constructing tone-thinking will be required of those who teach our youngest children. In fact, from the kindergarten through the high school grades and into all collegiate education. I may state from experience that my classes in "tone-thinking" have fascinated me, and opened the doors of a broader vision into the art of using the human voice with its greatest beauty correctly. To use it, simply through the ability to hear tone or vocal sound as mathematically correct, as the eye of the painter or architect measures perspective and proportions with mathematical precision.

We need tangible indisputable laws for sound as they form for values and contrast, judged through vision.

# Can You Beat It?

By Andrew V. Scott

"**M**Y son," writes a mother, "is very anxious to take up drumming. I am almost persuaded to buy him a set, but on account of his youth I am afraid it would be a waste of money. Do you think a boy of twelve years could be a success, or do you think I ought to wait until he is a little older?"

Madam: If you can afford to purchase drums for your boy, by all means do so. At least give him a chance to show whether or not he will be successful. Twelve years is an ideal age to commence drum studies. Success, however, depends upon the individual. There are many maladroit drummers, and this I attributed to the fact that they did not commence in their youth. Snare drum playing is much harder than most people imagine and requires a great deal of earnest practice. It is an art in itself and must be studied in the proper manner in order to obtain technique. In order to become a good snare drummer it is of utmost importance that the training should take place during boyhood while the muscles of the wrist are flexible.

#

V. T. H., Chicago, Ill.

The different salutes from the Drum Major are as follows:

No. 1—To The Color—When "To the Color" is being played by the field music, the staff is held in a horizontal position at the height of the neck with both hands, back of hands to the rear, ferrule pointing to the left. No. 2—The March, Flourishes or Ruffles—When honors are rendered by the band or field music, the staff is held vertical, hand opposite the neck, back of the hand to the front, ferrule pointing down. No. 3—The Salute With the Staff—Bring the staff to a vertical position, ball of the staff up and opposite the left shoulder, ferrule pointing down. No. 4—Salute Standing In Line—Make three revolutions with the staff and carry the

pommel across the breast, right hand four inches from, and on a line with the chin; ferrule pointing upwards and obliquely to the front. No. 5—Marching in Review—When within ten paces of the Reviewing Officer, make numerous revolutions with the staff until arriving directly in front of the said officer, when, with a quick motion the staff will be brought over the right arm, pommel and right arm extended upward and obliquely to the front; at the same time the back of the left hand will be carried to the front of the cap, head and eyes turn towards the officer until the salute has been acknowledged by him; after which, make a few revolutions with the staff and return it to its former position before giving the salute.

These are the only salutes I know, V.T.H., and although Nos. 4 and 5 are obsolete you may as well know them. Then you will be prepared should they ever be revived. I may add that No. 5 is the smartest salute I have ever seen executed and I have often

wondered why it has not been adopted by the American Legion Drum and Bugle Corps.

A good reference book for the Drum Major is the Ludwig Drum Major's Manual, published by Ludwig & Ludwig, 1611-27 North Lincoln Street, Chicago. This book gives all the necessary information on Drum Major's Signals, and should be on the bookshelf of every Drum Major.

#

Boy Scout—Detroit, Michigan:

If hand-to-hand drumming is too difficult for you to accomplish it is because you have had no experience prior to your rudimental instruction. The following exercises I am sure will help you. I have used these instructions in my school of drumming and the results have been gratifying. Practice these exercises every day, and in a very short time you will be prepared to study the more complex rudimental exercises.

**February to Bring Three Broadcasts by National High School Orchestra**

**M**ARKING its debut "on the air," the National High School Orchestra, composed of outstanding musicians from high schools all over the country, will be heard three times during the month of February.

The first broadcast will be from Atlantic City, N. J., 9 to 10 o'clock, Sunday evening, February 23, over the Columbia chain, in what is called the Majestic Hour. The second appearance will also be from Atlantic City, but from 2:00 to 3:30, Thursday afternoon, February 27, over the National Broadcasting Company chain, and the third, from New York City, 11 to 12 o'clock on Friday morning, February 28, over the NBC chain, in what is known as the Damrosch Educational Hour.

The February 27 broadcast will be by the full orchestra of 300 players, while the February 23 and February 28 concerts will be by a group of 125 players from the Orchestra who attended the National High School Orchestra and Band Camp at Interlochen, Mich., last summer. The special object of the Orchestra's presence in the East at the time is to play before the department of superintendence of the National Education Association, which will be holding its meeting in Atlantic City the last week in February.

**Second Carnegie Gift**

**A** SECOND gift to the National High School Orchestra and Band Camp at Interlochen, Mich., has been made by the Carnegie Foundation. This will be \$5,000, which is to be used for Camp buildings. Last year the Foundation voted the Camp a gift of \$2,500 but after a thorough study of the Camp last summer, decided that its work was worthy of greater support.

A gift of \$2,000 by Mr. Floyd Clinch of Chicago will be used for the construction of sound-proof practice rooms, which will be ready in time for the 1930 Camp.

The National Federation of Music Clubs, of which Mrs. Ruth Ottoway, of Port Huron, Mich., is president, is endeavoring to raise a fund that would provide a scholarship to the 1930 Camp for the most talented youngster in each of the 48 states. The task of raising the \$300 scholarship in each state is in the hands of the various state music club organizations.

**An Intimate Chat About  
Walter Damrosch  
Of our Hall of Fame**

(Picture on page 2)

**W**ALTER DAMROSCH began his public career as a musician at the age of twenty-three. His father, Leopold Damrosch, was at that time director of German opera at the Metropolitan Opera House. He died suddenly of pneumonia while preparing for a performance, and Walter was called upon to meet the emergency as conductor. He continued to fill the post through the remainder of the season, and also took the company out on its first Wagnerian tour.

Almost from the first, Damrosch stepped into a leading position among the musicians of the country. As a conductor of the New York Symphony Orchestra, of which his father had also been director, he became known as a bold innovator, setting the pace for his fellow conductors. He introduced to this country many of the important works of Wagner, Rimsky-Korsakoff, Stravinsky, Brahms, Tschaikowsky and Sibelius. Under his direction such distinguished artists as Paderewski, Saint-Saens, Kreisler and Tschaikowsky made their first American orchestral appearances.

In raising the standard of music throughout the country, Walter Damrosch has probably exerted a greater influence than any other individual. He was the first to take a symphony orchestra on coast-to-coast tours. With his New York Symphony Orchestra he travelled all over the United States, bringing symphony music to cities and towns that had never before heard any. Without doubt

these annual tours were in a large measure responsible for the establishment of a number of the great orchestras now existing in the larger cities.

In 1920 he took the orchestra on a tour of Europe—the first and thus far the only European tour made by an American symphony orchestra. He was showered with honors by foreign governments, returning as Officer of the French Legion of Honor, Chevalier of the Crown of Belgium, Officer of the Crown of Italy, Officer of the Order of Isabella of Spain, Honorary Member of the Banda Municipale of Rome and of the Worshipful Company of Musicians in London.

Thirty years ago he originated his famous Symphony Concerts for Children, an idea which he carried into radio two years ago. He now conducts similar concerts at the studios of the National Broadcasting Company for four million school children all over the United States. These are given each Friday morning. In addition he conducts a series of Saturday evening radio concerts for adults under the auspices of the General Electric Company.

The Dean of Conductors, as he is known, has always lent an encouraging and helping hand to young composers, particularly those of this country, and he has done some composing on his own account. Perhaps the best known of his works is "Danny Deever". He also composed two operas, "The Scarlet Letter" and "Cyrano de Bergerac."

*This Election to our Roll of Fame by Bertha Myers,  
Hutchinson, Kans.*

**Who is your favorite for Next Month?  
Let's have your Votes**

*Address Hall of Fame Editor*

**The School Musician  
75 East Wacker Drive  
Chicago**

### Daniel Bonade

THE Famous Principal Clarinetist of the Philadelphia Symphony Orchestra, Daniel Bonade's early history reads rather as one would expect a great musician's history to read—rather romantically—famous parents, Old World settings, and all that.



For he was born in Geneva, Switzerland in 1896. His father was a clarinet player and a First Prize of the Paris Conservatory in 1870, while his mother had had a great career as a Grand Opera

singer in France, Belgium, Holland, and Switzerland. It is not surprising, therefore, that this youth followed in the footsteps of his parents and began the study of the clarinet at eight years of age under the capable guidance of his father, who at that time (1904) was orchestra leader and director of the Geneva Grand Opera. The rapidity of his progress is shown by the fact that within three years he was playing first clarinet in the best band in Geneva.

Then he went to Paris to study clarinet under H. Lefebvre, at the time solo Clarinet at the Paris Opera and the Lamoureux Concerts. He entered the Paris Conservatory in 1910 at the age of 14, and won First Prize in 1913.

His career as a clarinetist has been one success after another, until today he is playing solo clarinet with the famous Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski, a position he has occupied with distinction for several years. This famous orchestra also recently broadcast a series of three widely advertised concerts over the NBC radio network.

Prior to joining the Philadelphia Symphony he played in the orchestra of Paris Opera, Concerts Sechiari, Concerts Monteux, in France, and in 1915 came to America as solo clarinet with the French Band that appeared at the World's Fair in San Francisco. In 1916-1917 he played in the Russian Ballet orchestra with Pierre Monteux as conductor.

Then in 1917 he was engaged as solo clarinet with the Philadelphia Orchestra. Mr. Bonade has played



## Violin and Sax Lead in Voting

MUSIC is more than a means of self-expression to thousands of school boys and girls, and men in college today. It spells bread and butter to many of them and an occasional spread of jam for a great many more. When it comes down to selecting the instrument that is going to do all this for him, the majority of votes are cast in favor of the violin, college professors and musical directors told us recently in our investigation of the situation. Thirty-one per cent of musician-students select this instrument, these authorities say.

Although centuries behind the violin in point of time, the newest instrument of them all, the saxophone runs a close second as the choice of 30 per cent of such students, due to its enor-

mous popularity for dancing, vaudeville, motion pictures and for solos. The piano is elected to third place with 21 per cent; the cornet and organ are chosen by 6 and 3 per cent respectively. The remaining 9 per cent is scattered over half a dozen string and wind instruments which have a necessary but less prominent place in the band and orchestra.

The financial benefits of being able to play an instrument are not confined to the money earned while in college or to the student at all or even to the professional. The value of industrial bands is being recognized to a point where one applicant for a position receives preference over another if he can play, especially as a soloist, in the organization band.

under the batons of Stokowski, Monteux, Mengelberg, Rainer, Gabrilowich, Molinari, Goossens, Stock, Stravinsky, and other famed conductors and composers.

### M. T. N. A. Pass Strong Resolution Regarding Piano Classes

The following resolution accepting the joint book prepared by the Music Teachers' National Association and the National Bureau for the Advancement of Music, entitled "Piano Classes and the Private Teacher," was passed at the convention in Cincinnati on December 28th.

Whereas, the group method of teaching the piano has made such important progress during the past few years and especially in connection with the work in the public schools and

Whereas, the Music Teachers' National Association has taken the initiative in studying this new movement from the private teacher's viewpoint, through its special Piano Class Committee, and has prepared a booklet from that angle,

Be It Resolved, that this Association accept the booklet, "Piano Classes and the Private Teacher," as the report of the Committee and recommend it to the attention of all private teachers wishing to make an impartial investigation of the subject, both as it relates to the public schools and to their own studio work.

There is something of  
special interest  
for you to read on  
page 48

# It Is to Laugh

## So It Would

They wandered out of the movie, she clutching his arm.

"Oh, Gilbert," she murmured, "wasn't 'Oliver Twist' a perfectly marvelous film?"

"It was," he replied. "D'you know, darling, all the time I was watching it I kept thinking what a wonderful book it would make."—Unidentified clipping.

#

## Never Refused

A young poet was asked why he attended church so regularly.

"Well, among other things," he answered, "it's one place where my contributions are invariably accepted."

#

Beggar: "Can you spare me a pair of very old shoes?"

Lady: "But you are wearing quite good ones."

Beggar: "I know, m'am, and they are ruining my whole business."

#

## But One Answer

The teacher was trying to see how many proverbs her class of little wigglers knew.

"Birds of a feather do what?" she asked.

"Lay eggs," promptly piped up an urchin on the front seat.—Capper's Weekly.

#

## The Retort

"Someone told me today that I was the handsomest girl in our street."

"Oh, that's not incurable!"

"What do you mean?"

"The habit of talking to yourself."—Sidmouth Observer.

#

## Not Forewarned

Mistress: "Why did you leave your last place, Mary?"

Maid: "Because I did not know what this one was like."—Nebelspalt (Zurich).

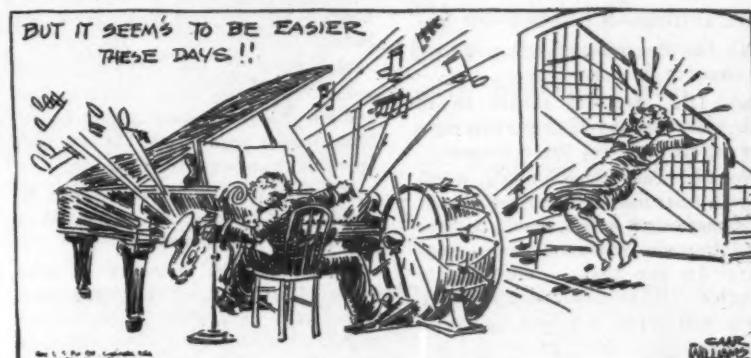
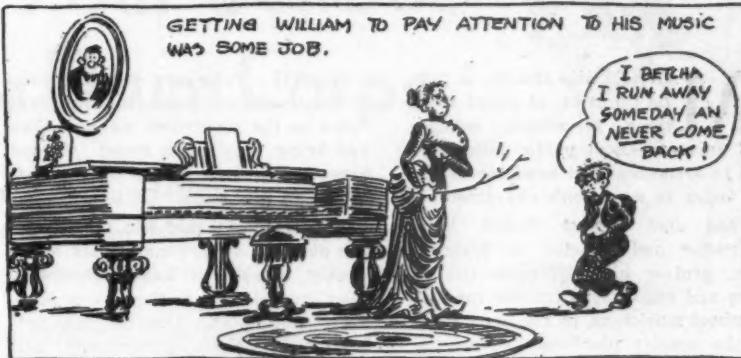
#

## Keeping a Secret

The farmer owned fields on each side of the golf links. It so happened that he was taking a short cut from one to another when the club's worst member was addressing the ball.

The worst member waggled his driver to and fro for several minutes, missed four swings, and finally managed to hit the ball about a dozen feet. Then he glanced up and saw the farmer.

## A STRAIN ON THE FAMILY TIE



Reproduced by permission from the Chicago Tribune.

"I say," he protested, "only golfers are allowed on this course, you know."

The farmer nodded.

"I do know," he replied. "But I won't say nothin' if you don't."—Answers.

#

## Trying Them All

"Is the steak ready now, dear?"

"I'm sorry I'm so long, George, but it looked hopeless grilled and it doesn't look much better fried, but if you'll be patient a little bit longer I'll see what boiling does to it."—London Opinion.

#

## Unharness Them

First Nature Lover: "That electrical engineer was sneering at our waterfall. He said it isn't what it used to be."

Second Ditto: "What did you reply?"

First Nature Lover: "I said, 'Well, stop making light of it, that's all'!"

## Lonely

"A little whimper, next a patient sigh, And then a sniff—(Oh, dear, there's no reply).

A little patter on the landing floor, A gentle scratching at my study door,

Another pause; and then, 'Well, who is that?'

The door swings open, there upon the mat

He stands expectant: 'Please, it's only me.'

There's nobody downstairs; I thought I'd see

If you were lonely too. Please, may I stay?

I promise you I won't be in the way. Then at your feet contentedly he lies,

A world's devotion in two doggy eyes."

—From "My Dog and Yours." By Walker, in London Opinion.

# Rules of Etiquette

## for the School Musician

By ERNEST WEBER

**M**ANNERS in church, in public libraries, at social functions, in schools, colleges and universities, at public gatherings and in orchestral and band rooms are the index to a person's character."

Thus does Ernest Weber, band instructor and director of Elkhorn, Wis., preface his well made list of rules and regulations for the conduct of school musicians, in the band room on the concert platform and on parade. Here are the rules:

No. I. Order is Heaven's first law.

No. II. Every member should have his chair in its exact place.

No. III. Members should be in their place to play at least five minutes before time set for rehearsal.

No. IV. Take places quietly, warm up your instruments in perfect silence. All unnecessary noises should be banished from the rehearsal room. Reason: An ear that is not delicate enough to dislike other sounds during music, will never be a first class musician.

No. V. All eyes on the director. Have instruments in position ready to play when he raises baton; stop playing instantly when baton stops. Be very quiet so ALL can hear explanations of the director. It is very important that you listen when he speaks.

No. VI. Sit erect, both feet on the floor in front of you. Pointing forward for correct breathing. Do not sit in a lazy or sluggish manner. Remember the audience is impressed by your alertness. All players must have uniform resting positions for instruments.

No. VII. Take care of your music. When required paste it into your folios in the prescribed manner. Own and bring your music stand. Do not expect others who bring their stands to let you use theirs.

No. VIII. All members must practice at home approximately six hours weekly outside of band rehearsals. They must do this so they are in playing condition and also to gain proficiency on their instruments and master the music of the previous rehearsal and for the progress of the band.

No. IX. Do not play on streets going or coming from rehearsals or outside the band room when assembling for an engagement. Do not play on other members' instruments.

No. X. The intermission must be restful and quiet. No loud talk or tooting on instruments.

No. XI. When rehearsal is over cease all playing. Pack away your instrument in a quiet manner. See that your chair is put away and take care of your music and stand. Leave the room quietly.

No. XII. Make rehearsals pleasant for your director by being present, quiet and attentive. The director is hired to teach you music and it should not be necessary to reprimand you for breaking the etiquette of the band room.

### RULES FOR CONCERT

Same as for band room.

### RULES FOR PARADE

At call of attention there must be quiet and military precision. March in perfect line (by all means march

in step and no visiting or fooling around) head erect and face forward. Remember on parade you are judged by the military standard. There is no finer spectacle than a good playing and fine marching band.

Read the above rules often. OBEY THEM and you will have an organization where progress is possible and where no one is molested when seeking all they can out of music study in the band room.

### Conventions, Contests Festivals and Conferences

*Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.*

**Michigan State High School Music Contest** of instrumental and ensemble groups, School of Music of the University of Michigan, Ann Arbor, May 2 and 3, 1930.

**Michigan All State High School Orchestra and Chorus**, Joseph E. Maddy, director of the orchestra, and Harper C. Maybee, director of the chorus, School of Music of the University of Michigan, Ann Arbor, April 24 and 25, 1930.

**National Music Week**, the seventh annual celebration, on May 4 to 10, 1930, C. M. Tremaine, secretary, National Music Week Committee, New York City.

**National Educational Association, Department of Superintendence**, Atlantic City, N. J., Feb. 23-27, 1930. Section A of the National High School Orchestra will be there. Conductors, Walter Damrosch and Joseph E. Maddy.

**Music Supervisors' National Conference**, Chicago, Ill., March 21-26, 1930. Section B of the National High School Orchestra will appear under the batons of Frederick A. Stock and Joseph E. Maddy.

**National School Band Contest**, Flint, Mich., May 22-24, 1930.



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# Many Interesting Events

Planned for

## Music Supervisors National Conference

### Every Evening to be Devoted to Some Outstanding Musical Program

THE huge task of selecting from America's best young singers and players the personnel of the National High School Chorus and the National High School Orchestra which are to play at the Music Supervisors National Conference in Chicago the week of March 24, has begun.

The performances of the orchestra and chorus are to be two of the outstanding events of the Conference. Three hundred boys and girls will take part in the Orchestra concert, while approximately 400 young men and women will participate in the Chorus concert. Walter Damrosch is coming from New York to rehearse the orchestra before the supervisors.

Hundreds upon hundreds of applications from musical youngsters are now being gone over and sifted for the purpose of eliminating those not fully qualified for membership in the Orchestra or Chorus. Allotment of membership is on the basis of the high school enrollment in each state, which is given a date by which time it must fill its quota. After that date members are chosen from applications from any state until all sections of the chorus and orchestra are filled. R. Lee Osburn, Maywood, Ill., has charge of selecting the Chorus members and J. E. Maddy, Ann Arbor, Mich., the membership of the Orchestra.

As planned by President Mabelle Glenn of the Conference, every evening of Conference Week is to be devoted to some outstanding musical event. Monday evening, March 24, will see the huge band demonstration in which the members of five great bands will play under the direction of a nationally-known band leader. Tuesday evening will bring the Chicago music department program in which 500 voices and 100 instruments from the Chicago schools will play in a concert conducted by Dr. J. Lewis

Browne. Wednesday evening will witness the concert of the National High School Orchestra, conducted by J. E. Maddy and Henry Hadley. A second and public concert by the Orchestra will be given on Thursday. This program will be for the purpose of raising money for the work of the National High School Orchestra and Band Camp at Interlochen, Mich. The conference will come to a close on Friday evening with a concert by the National High School Chorus, conducted by Dr. Hollis Dann, director of the Washington, D. C., Community Choir, and Frederick Alexander.

### Free European Tour will be Awarded to Supervisor

SOMEWHERE in America is a school music supervisor who will spend next summer in Europe without paying out a single penny.

Announcement has been made by J. Tatian Roach, president of the Music Education Exhibitors' Association, that his organization is sponsoring a contest for music supervisors, the chief prize in which will be a two months' trip to Europe next summer with all expenses paid.

Selection of the music supervisor to receive the prize trip will be made on the basis of this contest, which will be open to all supervisors who attend the Music Supervisors' National Conference in Chicago the week of March 24. Details of the contest, the nature of which has not yet been revealed, are now being worked out. Announcement of the prize winning supervisor will be made at the conference banquet in the Stevens Hotel on the evening of March 27 or immediately following the concert by the National

High School Chorus in the Auditorium Theatre on the evening of March 28.

In addition to the capital prize, Mr. Roach said, there would be a number of other valuable prizes in the contest.

Awarding of the prize trip will also mark the inauguration by Raymond and Whitecomb, world-famous firm engaged in organizing tours and cruises, of what is to be known as the "Music Supervisors' Tour of Europe." This is to be an annual event, under the sponsorship of the Music Education Exhibitors' Association. Each summer many hundreds of music supervisors go to Europe, but because they go "on their own", they do not always get to visit or see all the places or things which are worthwhile. Seeing Europe through the "Music Supervisors' Tour" will enable the traveling supervisor to take advantage of Raymond and Whitecomb's far-flung facilities for keeping in touch with important musical and art events and to effect considerable savings because of the firm's huge volume of business, in addition to traveling in the company of congenial persons having much the same interests.

### The Village Band

*The band struck up one evening  
An ancient, tuneful lay,  
"And for bonnie Annie Laurie"  
It did its best to play;  
"Maxwelton's braes are bonnie,"  
So the first cornetist said;  
"Like winds in summer sighing,"  
The baritone replied.*

*Said the tenor in a joyful cadence,  
"She's all the world to me,"  
The clarinet made the comment  
"That dark blue was her e'e;"  
"Her brow was like the snow-drift,"  
That alto did repeat,  
And the bass-drum showed how lightsome  
"Were the fa's o' her fairy feet."*

*Oh, the audience was restless  
"When early fa's the dew,"  
But took notice when the trombone  
"Gave me her promise true."  
Ah, 'twas a precious promise  
"That ne'er forgot shall be"  
When the fat man with the tuba  
Said "I'll lay me doon and dee."*

*The boys were overjoyed  
And started for a hearse  
When from out the tubes of brass  
Poured forth the second verse.  
History has told of Annie's death,  
But history must have lied;  
Annie Laurie, then and there was  
murdered.  
Oh, cruel the death she died.*

### Her Idea

Teacher: "Just what are skis, Elsie?"  
Little Elsie: "Norwegian rubbers."  
—Chicago Daily News.

**A Fine State of Affairs  
in Wisconsin**

(Continued from page 21)

was quick to accept and publish, and they will be on the market by the time this article is read.

This set consists of 24 books, including a teacher's manual and a piano score, and is called "Moore's School Band Course." In 1925 E. C. Moore was president of the Wisconsin School Band Association, at which time he had the state contest held in Green Bay and showed everybody a fine time and everything went off with efficiency as smooth as clock work.

Mr. Moore has some very original ideas about teaching which I wish I had space to mention here. One is that the greatest factor which enters into learning anything is *Habit*. Whether it is a musical instrument, a typewriter, kicking a foot ball, repetition forms a habit or registers on the subconscious mind and then it becomes easy.

Three school bands in Appleton include the first band, which has a full standard instrumentation. Between the three bands there are 69 clarinets. His rehearsals are held during regular school hours. They begin on the stroke of the bell and cease practice the same way just like the academic classes.

We Americans pride ourselves upon being a practical people. We like to boast that we look at things squarely, without sentimental or emotional bias, and weigh them in the balance for what they are worth to us in dollars and cents. Viewed from such a standpoint, and measured with this commercial yard stick any one who gives the subject any thought must admit that the music in our schools is doing more to build better citizens and prepare our boys and girls for a fuller life of happiness than any other one thing in America and my hat is off to men of the calibre of E. C. Moore and the hundreds of teachers of music in the schools of the country for their gallant work. May their tribe increase.

**He Could Safely Leave**

"Tom, you old loafer," said Colonel Smith, "do you think it's right to leave your wife at the washtub while you pass your time fishing?"

"Yassah, Colonel, it's all right. Mah wife doan need any watchin'. She'll shorely wuk jes' as hard as ef Ah was dere."

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## The Phonogenic Conductor

(Continued from page 8)

strings in order to suit the listener-in, the balance in the concert room will not be ideal.

That this problem is exercising many minds is certain. On one day I handled three publications in which it was discussed. The first was an interview with Sir Henry Wood, in which it was stated that he was now trying to solve the problem, "How can orchestral music be broadcast so that

listener shall receive precisely the same sounds, with the same balance, as the audience in the concert hall?" If it must be put in those terms, the answer can only be, as before said, that it cannot—for the actual and the "ethereal" audience want something different from the orchestra.

A writer in *The Realist* goes further by discussing the possibility of a composer writing with the microphone in mind, "with an ear for the color effect of his work when reproduced by gramophone or radio, i. e., by the

sparing use or avoidance of sounds unusually low or unusually high in pitch, and by doing without certain instruments (e. g., tympani, cor anglais) whose tone-color is well known to suffer distortion when reproduced." He dismisses this possibility as unlikely, because a composer could not afford to sacrifice any of his color and dynamic resources, and because such works were not likely to be published. These reasons do not strike us as too convincing, as a composer can always adapt his work to conditions, and for wireless and gramophone performances publication is not essential. However that may be, the problem of existing music is untouched.

Thirdly, we have Messrs. Cœuroy and Clarence, in their little book, *Le Phonographe*, asking for more "phonogeniques" conductors—that is to say, those who, either instinctively or deliberately, realize that recording calls for different methods, for the modification of nuances, the occasional breaking of accepted equilibrium of wood and strings, and so on. Further—here a new and excellent point is made—"the conductor for phonography must, above all, be an interpreter" and not a mere time-beater, because the implied authority, relatively greater permanence and educational influence of the gramophone record is such that an inferior rendering is more dangerous to music. Mengelberg is cited as a fine example of the "phonogenic" conductor. Of course, as recording is not done before an audience, the point previously raised has not so much force as with wireless music, unless our conductors and instrumentalists become so "phonogenic" that they cannot, when occasion arises, make themselves truly "concert-genic".

So, even if, as Sir Henry Wood urges, we must find our millionaires, it is highly desirable that we should still have an orchestra and conductors who can play only for an audience and so preserve the old traditions. But is it?—for will not our ears in time become "phonogenic" and "wireless-genic", so that we shall have the old problem all over again, but with further complications.

As a consolation we have the opinion of Stravinsky, quoted in *Le Phonographe*, who says that in spite of the impossibility of reproducing faithfully certain timbres, the light and shade and the "artistic values" of a composition are retained. Consequently the gramophone is a "terribly honest judge", dealing ruthlessly with music that depends too much upon the play of color for its effects.—*The Sackbut*.

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**Practice Made Perfect**

(Continued from page 23)

In Study 1 will be found a combination of tone production, time, shading, tone graduation as to volume, phrasing, tempo, rhythm and pedaling. It will prove very beneficial to the student to concentrate on each objective separately and exclusively on each repetition, especially in the 12-4 time on the first, expanded form. The last time through, try to embody all of the objectives. It will be advisable to keep the *Andante* tempo well in mind throughout; each following time signature is an exact double of the foregoing—the 3-4 time being the original.

Study 2 will bring a few phases of technical developments and—when practical as given, you will find the original motive quite simple, and now stop a moment to consider what a tremendous musical power you have acquired, both mentally and physically. Think of the various intricate rhythms, different times and masterful technique exemplified in this process. You are now equipped for many other compositions.

**Winter Concert****Soloists Named**

THE soloist for several of the concerts to be played by the National High School Orchestra this winter have been announced by J. E. Maddy, organizer of the orchestra and musical director of the National High School Orchestra and Band Camp, Interlochen, Mich.

Soloist at the New York concert will be Dr. Ernest Hutcheson, one of the best pianists in the country and dean of the graduate school, Juilliard School of Music. This concert will be held in Carnegie Hall on February 28. The piano soloist of the Washington concert in Constitution Hall on March 1, will be Elizabeth Vandenberg, daughter of the U. S. Senator from Michigan, and a student at the 1929 Interlochen Camp. Dr. John Erskine, president of the Juilliard Foundation, will be soloist at the National High School Concert for the Music Supervisors National Conference in Chicago on March 26, and Guy Maier, well known concert pianist, will be the soloist of the public concert by the orchestra in Chicago on Thursday evening, March 27.

One of the features of the New York, Philadelphia and Washington concerts will be the playing of Renset Bloch's prize-winning epic rhapsody "America." This composition has

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## Conclave of Music Teachers Gives Recognition to Piano Class Work

AN INCREASED recognition among the country's educators of the merits of class piano teaching was exemplified by the devoting of an extended session to the subject at the convention of the Music Teachers' National Association in Cincinnati on Dec. 26-28. That meeting was in charge of Karl W. Gehrke, Professor of School Music at Oberlin College. In his introductory remarks, Prof. Gehrke praised group piano teaching as the most important development in music which had come about in recent years.

This session of the convention began with a paper on "Growth and Significance of the Piano Class" by Ella H. Mason of the National Bureau for the Advancement of Music. In summarizing the pro's and con's of group teaching, Miss Mason answered in the negative the following question: "Does the significance of the movement indicate that the standards for piano teaching are being lowered, that less thoroughness is going to be acceptable?" She answered in the affirmative this question: "Does the present popularity of group instruction indicate that the past methods of teaching piano have not completely supplied the need?" In support of her opinion, Miss Mason stated: "The steady falling off in the number of private teachers is one bit of evidence which points in this direction. Some people say that this is due to the class method. We know, however, that this cannot be true when we realize that the demand for piano instruction began to diminish before the class method took any hold on the country, and it is falling off in places where the work has not yet been started. Usually the introduction of piano classes stimulates a great many more children to take lessons than formerly. Whenever this is true, it seems to be an answer to our question—an accusation to the effect that our past methods have not always been adequate in making piano study attractive and available to everyone."

Miss Mason next recommended that every private teacher investigate the group method. After stating her belief that there would always be a need for both private and group teaching she added: "If class work continues to increase in popularity, many private teachers may find it necessary to readjust themselves to a changed condition." Miss Mason explained that it was with reference to this problem



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that the M. T. N. A. had undertaken to make the study of group instruction which is summed up in the booklet, "Piano Classes and the Private Teacher," issued by the National Bureau for the Advancement of Music.

Following Miss Mason's talk, an interesting and practical paper on "How to Conduct a Piano Class" was given by Mrs. Blanche E. K. Evans, supervisor of piano classes in the public schools of Cincinnati. Mrs. Evans described the plan of organization within the schools which is necessary for carrying on piano classes therein. She mentioned the many different means employed for assuring the cooperation of parents and keeping them constantly interested in the work.

She declared that one of the leading factors which made the classes attractive to the children was the opportunity for deriving pleasure as well as profit from ensemble playing. It was explained by Mrs. Evans that she did not adhere to any one group method, but reviewed all the different class piano systems and selected her material not only from these sources but from piano teaching literature in general.

Mrs. Evans also said that group instruction need not be limited to the teaching of beginners but could be successfully continued into the more advanced grades of work. She also stated her belief that just as good results can be obtained in class work as in private teaching, but that, in the case of the more advanced pupils, smaller classes need to be used.

Following Mrs. Evans' paper there was a half hour's general discussion of the subject. Many persons from the floor spoke favorably of group teaching and predicted that it would revolutionize piano instruction within a few years. In response to one speaker who questioned the results which could be obtained from group teaching, Miss Mason cited the experience in Canada with regard to the children who studied the piano in the classes in Toronto public schools and who were sent to try the preliminary examination required of all who take private lessons at the Toronto Conservatory of Music. Of the twenty-three public school candidates examined, five were awarded first class honors, thirteen received honors and the remaining five satisfied the requirements. In other words, there were no failures among the group sent to try the examination, and the high percentage of those who secured honors reflected great credit upon group teaching.

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### Are We Becoming Musically Mute

(Continued from page 9)

that school music training to go to waste because of a very definite gap in our future social life. That gap is the hiatus between our school training and a permanent functioning of it later on, among adult groups. In other words, when the musically trained young person graduates from school he may find himself "all dressed up and no place to go" with regard to his being able to make any practical use of that training as an adult. We need not be reminded that vocational openings in certain fields of music are becoming more limited. However, our public school music work is not primarily intended as vocational training, though it does prove to be in the case of many young people. It is a training for living rather than specifically for work. Inasmuch as there are as yet so relatively few group activities in community life in which the talents of the school musician may find an outlet, there is danger of an unhappy wastage of such training. John Erskine is entirely right when he says that too many young people, upon graduation from school, go through "the great American ritual of dropping their music".

What would the Great God Efficiency approve as a check to this wastage? Manifestly, a stopping of the gap in such a way as to preserve the continuity of music-making from youth to adult life. In other words, we should catch and cling to the enthusiasm of music in our youth, and should conserve these assets by enlisting in musical activities wherein such enthusiasm will thrive. This means in part the participation in musical activities in our late 'teens and early twenties that will carry over into our later years. It also means the immediate enrolling of certain of the young people in existing adult groups in which our talents entitle us to membership. Finally the plan also calls for lining up those older people for whom it is "too late for herpicide" as to post-adolescent activities. Either through new activities or through existing ones, these adults may be helped to exercise their instinct for music in such a way as to convince them that they are not "too old to learn new tricks". Here is a field of adult education which is largely untilled but which should be a very fruitful one. Signs of such productivity are the success of various people's choruses,



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especially those which offer training in sight singing. Again, in the instrumental world, the new, improved methods of group teaching have been proved to be efficacious with adults as well as with the school musician. An instance of such adaptability is furnished by the successful adult classes in the piano which have been instituted by the Boston Public Library.

### Much Work to Be Done

It seems fortunate that the National Music Week, which has been a stimulus to so much musical enterprise, is to be, through its celebration on May 4-10, a medium for this linking up of school music training with a functioning of that training in adult life. This seventh annual observance is to be the immediate objective for the starting of new or the development of existing activities which will carry over as fixtures in the community life. As above noted, the formation of more junior clubs or groups for those of post-school age is one of the recommendations. This idea has already been introduced in the male chorus world by the Associated Glee Clubs of America with their suggestion of junior glee clubs as feeders for the adult male choruses. The alignment of former college glee club members with adult choruses in the towns where they settle after graduation is another means of bridging this gap among the vocally talented.

In the instrumental field there comes up the question of what the hundreds of young people will do who are being trained in the highly developed school orchestras and bands. One answer to that question, as to the orchestral players is the fostering of community orchestras and of municipal symphonies. As to the young bandmen, it seems there is no limit of opportunity for the development of musical activity. There are industrial, lodge, municipal and community bands to be organized, taught and directed. There is plenty of work to be done.

Irrespective, however, of this larger group activity, the situation will not entirely be relieved until home music comes again into its own. For the decline of family music-making we can not entirely blame either machine-made music or the distractions of modern life. In the past generation it was generally the mother who represented the musical inclinations of the family, music then being considered something for women only. Nowadays, however, that legend has passed. Nevertheless, even though dad may have become interested in

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music through the songfests at his noonday luncheon club, mother in many cases gradually relinquishes her musical aspirations because of the demands of family duties. Fortunately, the interest both in our own school music work is today creating a condition most auspicious for a renaissance of home music. What with mother's reawakened musical activity and with Father's newly created enthusiasm for music, there is set up a very happy relationship for linking the two generations in spontaneous family music. In this we may include not only the standard vocal music and the chamber music in which we school instrumentalists will perform with our parents but the more informal light music of the day, in the composition of which America certainly leads the world.

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(Continued from page 12)

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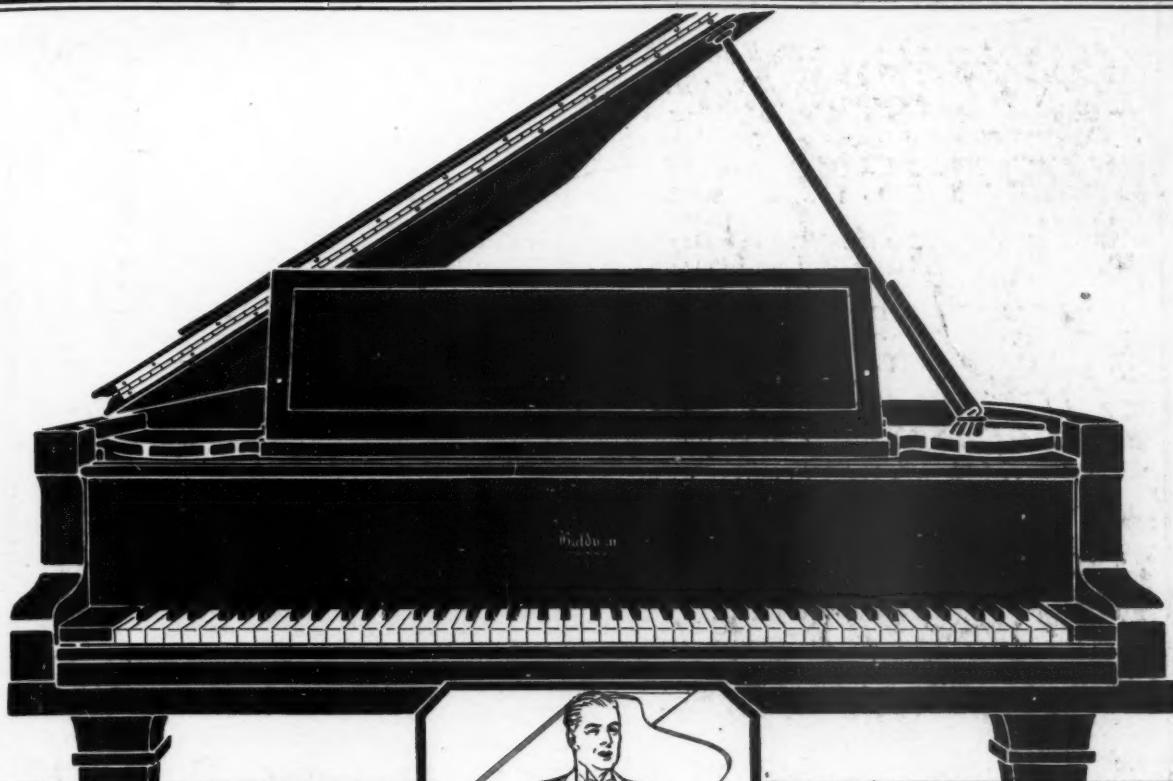
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